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LEONORA CORONA

had several guest opera performances last summer, including Cavalleria Rusticana in Boston and Aida in Trenton, N. J., under the auspices of the Red Cross. She also opened the Texas Centennial. Miss Corona has been engaged to sing Il Trovatore in Buffalo this season and will also be heard in a concert in the same city in the W. J. Neill Series. (Photo by Theodor Stolar.)

AN OFF-STAGE PERFORMANCE AT SALZBURG

this summer. Erica Morini is dancing with Harald Kreutzberg. The portly onlooker with the Leica camera is Franz Lehar.

LILLIAN GUSTAFSON, soprano, with MME. GYLLENCREUTZ-TERMAEUS,

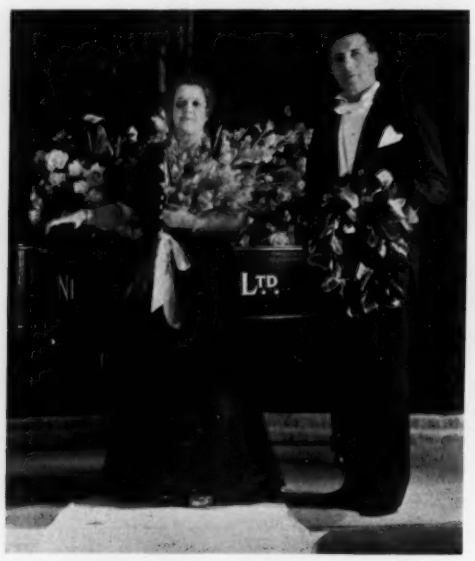
pianist and accompanist, in front of the Konsert Hall at Liseberg, Gothenberg, Sweden, where they gave a concert.

JOHN AMADIO, flutist, and FLORENCE AUSTRAL, soprano,

at Domain Auckland, New Zealand. They sailed on September 15, and after a stopover in Honolulu, will arrive in San Francisco on October 17 for a season of concerts in the United States.

GROUP AT THE INITIATION CEREMONIES

when Alpha Phi chapter of Sigma Alpha Iota at Boulder, Colo., made Rosina Lhevinne an honorary chapter member. Left to right: Marjorie Gallaher, Gertrude Evans, national president of Sigma Alpha Iota; Mme. Lhevinne, Edna Geimer and Josephine Antoine, soprano of the Metropolitan Opera, who also has become an honorary member of this chapter.

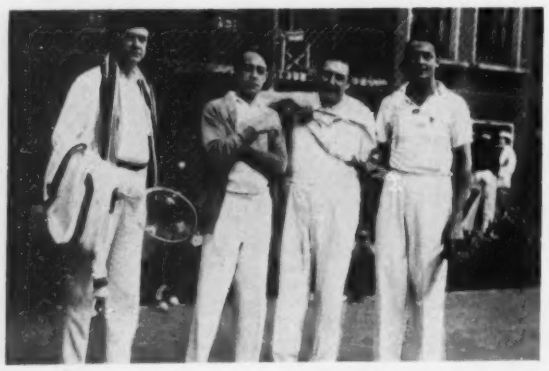


ELISABETH RETHBERG and EZIO PINZA,

soprano and bass of the Metropolitan Opera, opening their joint tour in Australia. (Photo by Siwyer, Perth.)

SIR THOMAS BEECHAM (right) with RENE CHAUVET,

artistic director of the Vichy Grand Casino, photographed at the Vichy Grand Prix. Sir Thomas conducted a symphony concert at the Vichy Grand Casino in the series of International Exchange Concerts arranged by the French spa this summer. (Wide World Photo.)



A DISTINGUISHED TENNIS FOURSOME.

John Drinkwater, novelist and playwright, Lauri Kennedy, English cellist, John McCormack, tenor, and Charles Farrell of motion pictures, ready for a game of doubles at Mr. McCormack's estate, Moore Abbey, in Kildare, Ireland. Mr. McCormack arrived in the United States on September 21, for a concert tour after two seasons' absence.

JESSIE MacDONALD,

soprano of Hollywood, has been soloist and musical director of the Pilgrimage Play given in Hollywood during the past fourteen summers. She is a teacher of voice and directs a choir of fifty each Sunday. Miss MacDonald will offer recitals in California this winter.

EDDY BROWN and E. ROBERT SCHMITZ

before the Shrine at the Carmel, Cal., Mission. The violinist and pianist are giving three Beethoven evenings at Town Hall, New York, this season, October 25 and November 1 and 8.

(See Inside Back Cover for Additional News Pictures)

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London "Proms" Introduce Novelties and Staple Fare

Queen's Hall Popular Concerts Draw Throngs—Sir Henry Wood Honors English Composers—Impressive Array of Winter Soloists Promises Versatile Enjoyments

By VICTOR CHARLES

LONDON.—Several attractive novelties and unhackneyed works have given more than routine interest to the current music season and still more engaging fare awaits us in the offing. As usual here at this period, the Promenade Concerts furnished the bulk of these offerings. The forty-second season of the "Proms" (again by the B. B. C. Symphony Orchestra under Sir Henry Wood) opened with hearty acclamations and has continued amid the usual scenes of enthusiasm. Again we have the heartening sight of long waiting-lines of fans camped down, with stools and suppers, before the doors of Queen's Hall. And the demonstrations are no less eloquent inside. Justly so, because to Wood and his remarkably popular "Proms," more than to any other man or organization, greater London of today owes its orchestral education.

BRITISH COMPOSERS FEATURED

It is another encouraging symptom of the times that the British composer is more and more coming into his own at home. It is no longer a rarity to devote an entire symphonic program to a contemporary Britisher. The latest example was the William Walton concert, partly under his own direction. It comprised his overture, Portsmouth Point; his viola concerto; his suite, Façade; and his symphony (B flat). The occasion was welcomed, since the opportunities of hearing Walton's music are none too frequent. The hearing of the four works together afforded a valuable general perspective.

While it would be difficult to find an unmistakable personal idiom in Walton's works, they are usually marked by a rugged rhythmic vitality that is characteristic of him. Especially notable in this respect is his symphony, the item of most interest in the group. It is stepped up to a high rhythmic tension that is "sure-fire" even in this day of super-voltages and winds up in a thoroughly exciting finale. The design is quite classical; Walton has not toyed with atonality, though his harmonic texture is contemporary.

The parodistic suite, a really amusing piece, suggestively scored, is also typical of the Walton wit; it is perhaps his most spontaneous and most convincing side. The concerto, less interesting, shows him in meditative vein, while the overture takes us back to his boisterous high spirits. Really none of these four works gives us a complete picture of Walton's complex personality.

The season's first novelty, strictly speaking, was a Salute to Gustav Holst, by John Greenwood. It is a circumstantial piece, well enough put together in orthodox language and, save for a trombone solo, by way of tribute, devoid of any Holst hallmarks. It passed and was forgotten. Vaughan Williams' Norfolk Rhapsody (No. 1) does not call for remention here, nor does the Delius violin concerto. Bax's Garden of Fand is also fairly familiar.

NEW AND OLD SCORES

A Russian, Vladimir Vogel—now a familiar name from the I. S. C. M. programs—gave us the next concert novelty for England. His Ritmica Ostinata (first heard early in the summer from a B. B. C. studio under Dr. Boult) forms a triptych with his Ritmica Funebre and Ritmica Scherzosa launched at the Oxford-London festival of the society. It is based on a marching song and was originally composed for brass band. Undeniably it has strongly inventive and structural virtues; it is rigorously logical, adroitly colored and—no small feat—held its place well, sandwiched in between big names.

The Delius Dance Rhapsody (No. 1), Paul Juon's concerto for violin, cello, piano and orchestra, Holst's Perfect Fool music and Somerset Rhapsody, E. J. Moeran's two pieces for small orchestra and Bliss' music for strings are quite well known here by now and do not call for comment today. Similarly, two songs from Rutland Boughton's Immortal Hour, Berner's fugue in C minor, John Ireland's overture (first performance in orchestral dress) and Katherine's Aria (from The Taming of the Shrew) by Goetz were rehearings well worth while. The Three Scottish Dances of Ian Whyte (first time in London) proved welcome additions to symphonic folk repertoire.

The next event in high relief, though not a novelty, was the performance of Arnold Bax's third symphony, which dates from 1928 and is dedicated to Sir Henry Wood. Of Bax's six symphonies, this and the fifth are outstanding. The present score is unquestionably a vigorous, personal work. It has no programatic basis, yet stems in spirit from a heroic, legendary world of dreams. It rises to heights of barbaric splendor and impassioned outburst, then subsides in an epilogue of tender contemplation. It is sappy, closely knit and often of sheer sensuous loveliness; yet it missed the perfection of complete definition. Significantly, the audience applauded it at length.

The other "Prom" novelties heard thus far have proved no less interesting, both for native and for foreign works. Granville Bantock's new Comedy Overture, The Frogs, contains a brief allusion to Aristophanes (the Croaking Chorus), but in the composer's intent, might serve as introduction to any classical Greek comedy. It is

(*Continued on page 28*)

New Opera Company for London

LONDON.—A new organization known as the British Music Drama Opera Company will give its first season at Covent Garden, opening in November. The aim of the organization is to improve standards of acting in opera and to give opportunities to British singers. The producer for the group is Vladimir Rosing, remembered for his direction of the American Opera Company in the United States, and for his activities in Rochester, N. Y. Albert Coates is the musical director, Arthur Hammond, assistant; and Norman Feasey chorusmaster. Scenery and costumes will be designed by Aubrey Hammond and Hamish Wilson.

A feature of the season will be the premieres of two new English operas, Albert Coates' Pickwick on November 20, and Roger Quilter's The Wild Boar on December 2. The schedule also includes performances of Boris Godounoff, Madam Butterfly, Pagliacci and Moussorgsky's Fair at Sorochintsi. D. B.

Mexico City Applauds Chavez and His Orchestra

Conductor Performs His Own Work—Introduces American Concert Custom—Copland, McPhee, Hacker, Pay Musical Visits from the United States

By VERNA CARLETON MILLAN

MEXICO CITY.—We have a veritable furor here every time Carlos Chavez presents his annual season with the Symphonic Orchestra of Mexico.

This year he returned from conquests in the United States determined to end once and for all the notorious unpunctuality of Mexican audiences. Despite previous press notice that the concerts would begin at nine o'clock sharp, fully half the audience arrived twenty minutes later and found itself facing closed doors through which emanated faint and tantilizing fragments of the Concerto for four pianos (Vivaldi-Bach). This rude intrusion of "American efficiency" in the placid stream of Latin social life had reverberating consequences. After the first bewilderment passed it was for most of us a gratifying experience to know that at last we could attend some musical event in Mexico without having the cream of our energies and enthusiasm drained by hours of interminable waiting.

The Symphonic Orchestra has never played so well, or revealed such admirable discipline as this year. Chavez himself, showed more assurance and impressiveness than ever before. Where formerly he inclined to a certain dramatic showmanship, this year his conducting was notable for its restraint and precision particularly obvious in the impeccable style of the Third Brandenburg Concerto (Bach) and the ninth symphony (Haydn) which formed part of the opening program. Whether this gain is due entirely to his invaluable experience in the States, we hesitate to say, although the general consensus of opinion agrees to this; however, it would be unfair to Chavez not to recognize that every year in the past has seen a slow, steady process of maturing in his gifts. He is the one Mexican musician who bids fare to fulfill all of his early promise.

CHAVEZ AS COMPOSER

The Indian Symphony, Chavez's latest composition (presented here for the first time), received its début in New York last winter and these pages reviewed the work fully at that time. For our part here, we found it admirably characterized and orchestrated, although it did not arouse the enthusiasm of many of Chavez' earlier compositions. For sheer beauty it will be long before he surpasses his Antigone. In addition the Indian Symphony suffers from the inevitable poverty of native themes that somehow, in the concert hall, emerge pale and attenuated, despite the brilliant technical skill of the composer.

Two guest artists, known to American audiences made their appearance here with Chavez this season. Aaron Copland, who played his own concerto for piano and orchestra revived once again the eternal conflict that springs anew whenever modern music is presented. The audience, first wary, finally gave the American composer an ovation. Colin McPhee, whose Tabu Tabuhan, was also featured on a recent program was persuaded to give an entire evening of Balinese music here, illustrated with moving pictures of ceremonial dances and his own piano arrangement of native themes.

The crowning event of the Chavez season however, was the ninth symphony (Beethoven) which completely obliterated all doubt that we now have the finest conductor Mexico has yet produced. It was done with nobility, poise and command. It is unfortunate indeed that the soloists were not up to the high level of the orchestra itself. With this one performance alone it was possible to judge the great strides that Chavez and the orchestra have achieved.

Last summer brought a young American conductor here who delighted his Mexican audiences, William Penny Hacker. In the brief visit which he made, it is safe to say that he left an impression of thorough musicianship coupled with that fine attribute of a good conductor, a fresh and vital personality. His conducting of the St. Anthony Variations had a masterly sweep far beyond his years. In the C major concerto by Mozart for piano and orchestra Hacker both played and conducted, a feat often somewhat disturbing, but this time carried off with confidence and good effect.

Plans for Season At Metropolitan

Hageman's Caponsacchi and Cimarosa's Secret Marriage to Be Sung in English—Flying Dutchman, Samson, Tales of Hoffmann, Coq d'Or and Norma to Be Restored—Ten New Singers, Conductor and Stage Director Engaged

Announcement of the new productions and singers for the Metropolitan Opera in the coming season was made by Edward Johnson, general manager of the company, on October 1. Stressing of opera in English was indicated in the promise to present in the vernacular Richard Hageman's Caponsacchi, libretto by Arthur Goodrich, which was postponed from the spring series, and Cimarosa's The Secret Marriage. Lawrence Tibbett will have the title rôe in Caponsacchi, and Mr. Hageman will conduct. Muriel Dickson, English soprano, will have the leading feminine part in The Secret Marriage.

Restorations will include Wagner's The Flying Dutchman, with Flagstad as Senta, Schorr in the title rôle and Bodanzky conducting; Samson et Dalila (Saint-Saëns), with Wettergren, Maison and Pinza; Offenbach's Tales of Hoffmann, with Tibbett impersonating the three baritone rôles; Le Coq d'Or (Rimsky-Korsakoff), to be performed as a "straight" opera apart from the ballet, with Lily Pons and Pinza in leading parts; and Norma, with Gina Cigna, new dramatic soprano, as the heroine.

ADDITIONS TO SINGING FORCES

The additions to the singing personnel include ten artists. Those not previously reported as engaged are John Brownlee, Australian baritone, who has sung widely in France and England, and includes French, Italian and Mozart rôles in his repertoire; Irene Jessner, young Viennese lyric soprano, and Karl Laufkoetter, German buffo tenor, who has appeared in Salzburg, Berlin and Paris, and will sing Wagner character rôles such as Mime and David.

Others already announced include Kerstin Thorborg, Swedish contralto, who will sing in German repertoire; Gina Cigna, French-Italian dramatic soprano, to be heard in Norma, Don Giovanni, La Gioconda, Il Trovatore and La Forza del Destino; Gertrud Ruenger, Polish dramatic soprano, who is to sing leading Wagnerian rôles; Franca Somigli, American soprano, heard in Italy and at Salzburg; three lyric-coloratura sopranos, Vina Bovy, born in Belgium, active also in France and South America; Bidù Sayão, a native of Brazil, who has sung in New York concerts; and Stella Andreva, British soprano, of the Stockholm Opera and Covent Garden.

The new conductor, Maurice de Abravanel, is a native of Portugal, and has conducted widely in Europe, at Cassel, London, Paris, and in operatic and orchestral series in Australia. Dr. Herbert Graf, as previously announced, is the new stage director for French and Italian works. He will restudy older scores as well as mount some of the restorations. He has worked with Toscanini at Salzburg, and was the stage director for the Philadelphia Orchestra's opera productions several seasons ago.

Singers from the spring season who join the regular company are: Muriel Dickson and Natalie Bodanya, sopranos; Anna Kaskas and Lucielle Browning, contraltos; Sydney Rayner, Arthur Carron, Nicholas Massue and George Rasely, tenors; Wilfred Engelman, baritone; Norman Cordon and John Gurney, bassos.

Mr. Johnson stated that the successful spring production of The Bartered Bride in English would be retained in the winter season, with the same cast but with a larger orchestra, chorus and ballet. He said that the aim of the Metropolitan was to encourage the idea that "opera is good music and also a good show." The new roster, he said, included several young lyric sopranos who would be given opportunities in some of the rôles that Lucrezia Bori had sung before her retirement from the Metropolitan.

Harvard Tercentenary Marked By Notable Music Festival

Boston Symphony Orchestra and Choruses Appear in Concerts of Unusual Merit—Chamber Series Presents Works by Harvard Graduates

BOSTON.—The climactic week of the Harvard University Tercentenary Celebration, beginning on September 17, contained amidst the many impressive ceremonies a fairly pretentious music festival. This festival consisted of seven concerts—one organ recital, three chamber music concerts and three orchestra concerts. Two of the orchestral concerts took place in Symphony Hall, Boston; the organ recital was given in the Harvard Memorial Church; the rest of the music-making was done in Sanders Theatre, Harvard.

The orchestra was the Boston Symphony, with Dr. Serge Koussevitzky to lead. There was considerable appropriateness in allotting so large a portion of the celebration to the Boston Orchestra, because its founder and sustainer for almost forty years was Henry Lee Higginson, who was also one of the University's greatest benefactors. In addition, Dr. Koussevitzky is something of a Harvard man himself, since he received the honorary degree of Doctor of Laws in Cambridge some years ago.

No doubt it was the conductor's "Harvard spirit" which was largely accountable for his grandiloquent arrangement (and the similarly grandiloquent performance), for chorus and orchestra, of "Fair Harvard," which ended the third program on September 22 and brought the Tercentenary Celebration to a semi-official end. The official ending had come earlier in the day at the Harvard Alumni meeting, attended by President Roosevelt. The participating chorus in this and in other numbers of the program consisted of members and former members of the Harvard Glee Club and Radcliffe Choral Society, assembled principally for this occasion. In spite of the limited time for rehearsal the chorus sang very well. The orchestra, of course, performed very well throughout the three concerts.

The first program consisted of compositions by Brahms, Hill, Ravel and Beethoven. On the second, dedicated to the memory of Higginson, were Bach's suite in B minor for small orchestra and symphonies by Haydn and Mozart, the latter, too, being delightfully played by reduced orchestra. The final program, the performance of which generated extraordinary enthusiasm among the distinguished gathering, began with John Knowles Paine's Harvard Hymn and included choral and orchestral works by Bach, Vivaldi, and Brahms in addition to the aforementioned Koussevitzky arrangement.

Chamber Series Presented

The three chamber music concerts were unusual. They were sponsored by Mrs. Elizabeth Sprague Coolidge, who like Higginson, has been generous to Harvard as well as to music. The performers were Jesús María Sanromá, pianist, and the Boston String Quartet, consisting of Harrison Keller, Paul Fedorovsky, Georges Fourel and Alfred Zighera. The programs, selected presumably by Carleton Sprague Smith (who also wrote the program notes), were intended to be a summary of accomplishment by living composers who came out of Harvard.

Close to sixty manuscripts were examined, I understand, and the music chosen for performance was presumably the best and most representative of the lot. It was a not unimpressive collection. The listener was struck by the almost unerring technical competence of these nine sons of Harvard and by the variety of styles, even though the music naturally tended to run to conservative patterns and idiom.

The most stimulating single composition, in my opinion, was Walter Piston's trio for piano, violin and cello, first played at the Coolidge Festival in Washington a little more than a year ago. The other works played at this all-Harvard chamber music festival were William C. Heilman's piano trio in C minor, F. S. Converse's quartet in E minor, Arthur Foote's piano quartet in C major, Randall Thompson's string quartet, The Wind in the Willows, Edward Ballantine's sonata in A minor for violin and piano, Daniel Gregory Mason's serenade in D major for string quartet, Edward Burlingame Hill's quartet in C major and John Alden Carpenter's quintet for piano and strings.

The organ program presented another aspect of the development of music at Harvard, with the inclusion, on the program, of works by Thomas Tomkins, Handel, Rheinberger, Louis Adolphe Coerne, Arthur Foote, George A. Burdett, Hugo Leichtentritt, Carl McKinley, Roger Sessions and John Knowles Paine. M. S.

D'Oyly Carte Company Gives Double Bill

Cox and Box served as a curtain raiser for H. M. S. Pinafore, in the September 28 week of the D'Oyly Carte Opera Company's current *stagione* at the Martin Beck Theatre.

In Cox and Box, composer Sullivan had no Gilbert as his librettist, two other writers supplying the lines and lyrics, with not exactly brilliant results. The music, however, is sparkling. Richard Dunn, John Dean and Richard Walker performed the short piece exceedingly well.

Martyn Green, the inimitable, displayed his customary art and versatility as Sir Joseph Porter in Pinafore. Evelyn Gardner was delightful as Little Buttercup. Sylvia Cecil looked pretty and sang with taste, in the role of Josephine, the captain's romantic daughter. Darrell Fancourt featured all the possibilities of the formidable Dick Deadeye. Derek Oldham made an ideal Ralph Rackstraw. Richard Walker (Bill Bobstay) and Leslie Rands (Capt. Corcoran) contributed materially to the tunefulness and merriment of the performance. Conductor Godfrey and his orchestra were tactful and as stimulatingly refined as ever. L. L.

Feuermann to Play in U. S. and Europe

Emanuel Feuermann, Austrian cellist, arriving in the United States this month from the Orient and South America for his third consecutive concert tour here, follows this itinerary with his first European concert appearances in a year and a half. Mr. Feuermann sails for Europe in January, and is to play as soloist with the following orchestras and societies: in Paris, the Orchestre Colonne et Conservatoire; in Amsterdam and The Hague, Concertgebouw Orchestra; in Zurich, Tonhalle Orchestra; Lausanne and Genf, Orchestre Romand; Rome, Accademia St. Cecilia; in England with societies in London and Manchester; in Scandinavia with the orchestras of Copenhagen, Göteborg and Stockholm; in Poland with the Warsaw Philharmonic Orchestra and other organizations.

Gabrilowitsch Memorial Scholarship Founded

A committee has been formed to receive donations toward the Gabrilowitsch Memorial Scholarship which is being established by the National Orchestral Association in memory of Ossip Gabrilowitsch. This committee consists of: Richard Aldrich, Walter Damrosch, Harry Harkness Flagler, Albert Spalding, Theodore Steinway, Bruno Walter, Felix Warburg and Allen Wardwell. Two seasons ago Mr. Gabrilowitsch, at his own suggestion, appeared with the orchestra, under their regular conductor, Leon Barzin, in a series of concerts devoted to piano concerto literature from the time of Bach to the present day.

Schuster to Be Soloist with N. Y. Philharmonic Orchestra

Joseph Schuster, first cellist of the New York Philharmonic Orchestra, is to be soloist with that organization under John Barbirolli on November 18, 20 and 22, and also Artur Rodzinski on April 3 and 4. Mr. Schuster's New York recital takes place in Town Hall on October 23.

Emanuel List Returns for Opera and Concert Engagements

Emanuel List, bass of the Metropolitan Opera, returned to this country early in October and proceeded at once to San Francisco for the season of opera in that city. His appearances there will be in Die Walküre, Götterdämmerung, Tristan and Das Rheingold. Following California Mr. List sings with the Chicago Opera, returning to New York for the opening of the Metropolitan Opera season. In February he will be one of the soloists participating in the series at Town Hall given by the New Friends of Music and late in March is to be heard as soloist with the New York Philharmonic Orchestra.

LOUIS VYNER,

newly elected conductor of the York Symphony Orchestra, York, Pa., was a student of the Curtis Institute of Music, Philadelphia, for ten years and graduated with the degree of Bachelor of Music. He studied conducting for several seasons with Artur Rodzinski and Emil Mlynarski at the institute; he succeeds Sylvan Levin, a member of the Curtis Institute faculty.

New NBC Artists

Three of the new artists who are being brought from Europe by the Metropolitan Opera Association for the current season will be under the management of NBC Artists Service for their concert and radio activities. These are Kerstin Thorborg, Gina Cigna and Stella Andreva.

Leonard Liebling on WOR

Leonard Liebling has been engaged as commentator for the forthcoming new series of Wallenstein Sinfonietta radio concerts at Station WOR, starting October 18 and to continue every Sunday thereafter from 7:15 to 7:45 p.m. The series, called Classics of the Keyboard, will be devoted to compositions for harpsichord and piano in conjunction with orchestra.

Schola Cantorum to Perform Malipiero's Julius Caesar

Malipiero's opera, Julius Caesar, which had its premiere last season at Genoa and has been sung in South America, will receive its North American premiere in concert form, by the Schola Cantorum of New York under its conductor, Hugh Ross. The composer has arranged the work especially for this concert presentation, it is announced. The Schola will also present Bach's St. John Passion this season, at its second concert in the spring.

South Mountain Association Seeking New Members

The South Mountain Association, founded eighteen years ago at Pittsfield, Mass., in the Berkshires by Mrs. F. S. Coolidge, is seeking new members. In order to provide for the continuance of the concerts on the same high level during future musical seasons, it is announced, it will be necessary for the association to supplement Mrs. Coolidge's contributions. The membership will be divided into three classes, founding members, sustaining members and associate members.

Kreisler Revises Schumann Fantasia

A work practically unknown in the United States, Robert Schumann's Fantasia for violin and orchestra (op. 131) has been revised by Fritz Kreisler, who is to play it on October 29 with the Chicago Symphony Orchestra under Frederick Stock. Mr. Kreisler's work on the score was inspired by a remark which he heard Brahms make some forty years ago—that this composition of Schumann should be saved from neglect by judicious revision.

Gallo on Vacation

Fortune Gallo is vacationing briefly in Miami and Havana, and in a fortnight joins his San Carlo Opera in Chicago where the organization opens at end of this month for a three weeks' run.

Cincinnati Players to Broadcast Series

Symphony Orchestra, Under Goossens, to Give Afternoon Programs Over CBS Network

By arrangement with the Cincinnati Institute of Fine Arts, the Columbia Broadcasting System will present the Cincinnati Symphony Orchestra in a series of thirteen Friday afternoon broadcasts under the direction of Eugene Goossens throughout the 1936-37 season. The first concert will be heard over the WABC-Columbia network October 16, through the facilities of Station WKRC, Cincinnati.

Informal intermission talks on the music of each broadcast will be given by Theo Gannon, manager of the Cincinnati Orchestra and formerly associated with the Columbia Broadcasting System in New York.

In addition to the Friday afternoon broadcasts, there is a series of five Children's Concerts, also conducted by Goossens, to be broadcast over the WABC-CBS network on Tuesday afternoons on November 10, December 15, February 2, March 16 and April 13.

Soloists to be heard with the Cincinnati Orchestra in the Friday series include Simon Barer, pianist; Gregor Piatigorsky, Russian cellist; Joseph Szigeti, violinist; E. Robert Schmitz, pianist; Alexander Tansman, pianist and composer; Guiomar Novaes, Brazilian pianist; Charles M. Courboin, organist.

Melchior Decorated by Danish King

Lauritz Melchior, tenor of the Metropolitan Opera, was decorated on the birthday of the King of Denmark (September 26), with the Danish medal of Ingenio et Arti. This decoration is a high one, rarely given, and Mr. Melchior is the third man to receive it. It was conferred upon him following a performance of Pagliacci, given at the Royal Opera House in Copenhagen for the benefit of the pension fund for retired artists. Mr. Melchior arrives in this country on October 10 and will make an extensive concert tour throughout the country before starting the Metropolitan Opera season in December.

Ballet Russe Announces Opening New York Bill

The opening night (October 29) of Col. W. de Basil's Monte Carlo Ballet Russe at the Metropolitan Opera House presents a program comprising Berlioz's Symphonie Fantastique, with choreography by Leonide Massine, never before performed in this country; Aurora's Wedding (Tschaikowsky) and La Boutique Fantasque (Rossini). All orchestra seats and parterre boxes have been taken over for this night for a benefit by the Church Mission of Help, a social case work agency of the Episcopal Church helping young girls from sixteen to twenty-five who are in serious need. The Monte Carlo Ballet Russe continues at the Metropolitan Opera House until November 8.

Lehmann to Sing in Operas

Lotte Lehmann, soprano of the Metropolitan Opera, sings three performances with the San Francisco Opera Association (in Tosca and Die Walküre) this season, and two with the Cincinnati Symphony Orchestra (in Tosca) in addition to her Metropolitan schedule. Mme. Lehmann also is to be heard as soloist with several orchestras, the National Symphony in Washington, D. C., and in Baltimore; the Pittsburgh Symphony in Pittsburgh; and the New York Philharmonic in New York.

Lily Pons' Songs in Second Picture

Three of Lily Pons' regular concert items have been recorded for the Metropolitan Opera's coloratura's second motion picture, now in the making in Hollywood. They are Una voce poco fa from The Barber of Seville, Comme une Oiseau and a Tarantella. In addition there are three popular songs ranging from a waltz to a patter-ditty, composed especially for the film by Arthur Schwartz.

Werner Janssen Composing

Werner Janssen, between the intervals of guest conducting in America and Europe, will compose the orchestral scores for three films to be produced by Paramount. Mr. Janssen now is in Hollywood, working at the first of the pictures. Recently he wrote the music for the film The General Dies at Dawn.

EUNICE NORTON,
pianist, gives a New York recital in Town Hall on October 14. She is to play the Schubert sonata in A minor (op. 143); Hindemith's Reihe Kleiner Stücke (op. 37); and sonatas by Mozart and Brahms.

CBS Commissions Six Composers

The Columbia Broadcasting System has commissioned six American composers to write music specifically for the medium of the radio.

At the invitation of William S. Paley, president of Columbia, Aaron Copland, Louis Gruenberg, Howard Hanson, Roy Harris, Walter Piston and William Grant Still have been offered and have accepted the first Columbia Composer's Commission, the purpose of which is to encourage writers of serious music to utilize the possibilities of the microphone and the loud speaker.

The announcement was made by Deems Taylor, composer, critic, and commentator who has recently become Consultant on Music for the Columbia Broadcasting System.

Commenting on the commission, Mr. Taylor said: "A radio network today reaches the greatest music audience in history. The microphone allows the composer to produce orchestral effects that would be impossible in the concert hall. The audience for American music has grown tremendously in the past few years and we feel that this commission will offer that audience an opportunity to realize the extent to which radio has made new instrumental effects and tone colors possible.

"The commissioned works may be in any form, the only restriction placed upon the composers being that we have suggested time limits suitable to broadcasting. Thus, if the composer elects to write a symphony, a cantata, or an opera, it is not to exceed forty minutes in length; if a suite or concerto, its maximum length will be twenty-two minutes; if a work in one movement, between eight and fourteen minutes.

"We thought at first of holding a contest but we finally decided to commission certain composers outright. We did this for two reasons. First, because it is difficult to induce talented and successful men to take part in a contest in which they run the risk of having nothing for their pains, but experience; second, because we feel that the reputations and past achievements of the men we have selected are a guarantee that we shall be able to offer the public six works that we can be proud of having sponsored."

The composers were chosen by a committee of the Columbia Program Department, with Mr. Taylor as adviser. The works commissioned are to be finished by June 1, 1937, and will be performed by the Columbia Symphony Orchestra, probably conducted by Howard Barlow, during the summer of next year. They are to be written for the usual radio concert orchestra and their creators will be entitled to all income from publication and performance rights.

All six composers accepted the commission within a few days of the time they were approached.

A broadcast will be announced shortly by the Columbia network in which the orchestra will demonstrate old and new ways of scoring, and indicate the ways in which radio has enriched orchestral color.

Frederic Fradkin Goes to Hollywood

Frederic Fradkin, New York violinist, will leave shortly with his family for Hollywood, where he intends to transfer his musical activities permanently.

Cleveland Season Promises Rich Array Of Symphonic, Opera and Concert Items

Resident Orchestra to Appear Under Rodzinski and Five Guest Conductors—Tannhäuser and Elektra to Be Produced—Notable Soloists Engaged—Recital Series of Large Scope Offered

CLEVELAND.—Nothing could be more convincing of the fact that we are outgrowing our musical infancy here than a survey of important music events that have made this summer a chaotic season. There were symphony concerts and light opera performances attracting record crowds, played to a conservative estimate of 60,000 people in thirty performances.

A glimpse of the coming season, its official opening being merely a fortnight hence, reveals a wealth of important events. Foremost, naturally, is our orchestral season, with twenty pairs of symphony concerts and two operas: Tannhäuser and Elektra with Dr. Artur Rodzinski conducting. There is no doubt that the symphony series will be sold out by subscription. An imposing array of artists will contribute its services: Vladimir Horowitz, Myra Hess and Josef Hofmann of the keyboard; Jascha Heifetz, Nathan Milstein, Erno Valasek, Ruth Breton and Gregor Piatigorsky—all illustrious names in the profession. During Rodzinski's engagement with the New York Philharmonic Orchestra, the guest conductors will be Georges Enesco, Hans Lange (recently appointed associate conductor of the Chicago Symphony Orchestra), Vladimir Golschmann, as well as our own associate conductor, Rudolph Ringwall, and Igor Stravinsky, whose violin concerto will be performed by Samuel Dushkin. Important works in preparation by the Philharmonic Chorus now being trained by Boris Goldovsky, are Verdi's Requiem and Beethoven's Ninth Symphony, which is to close the season. For the operas the management has secured Paul Althouse, Chase Baromeo, Richard Bonelli, Marjorie Lawrence, Gertrude Kappel and Margaret Halstead. Four performances by the Monte Carlo Ballet will be offered at Public Music Hall with the assistance of the Cleveland Orchestra. Early in the season the orchestra will undertake a tour of the Middle West, for the first time including in its itinerary Chicago on November 6. Besides Dr. Rodzinski, who is to conduct the majority of these concerts, guest conductors include Enesco and Stravinsky.

Under the auspices of the Museum of Art, Mrs. Emil Brudno is scheduling an important event. Kirsten Flagstad will again open this course at Public Music Hall; Emanuel Feuermann, Fritz Kreisler, Lauritz Melchior and Trudi Schoop are repetitions from last year, while newcomers to the series will be Rudolf Serkin, pianist, and Ginette Niveu, violinist, in a joint recital.

Boris Goldovsky, new director of the Singers Club, has begun rehearsals and is preparing to give two public concerts during the season with Tito Schipa appearing as soloist on December 15 and Jose Echaniz, pianist, on April 6.

Another local organization to make its initial bow in public is the Cleveland Women's Orchestra under the leadership of Hyman Schandler, principal of the second violin section of the Cleveland Orchestra. Their concert will take place at Severance Hall and feature the appearance of Rosalyn Turek, pianist, as soloist, on November 17.

CLEVELAND MUSEUM OF ART SERIES

Having returned from a lengthy period of study abroad, Arthur W. Quimby, curator of the Art Museum, announces a season of music based largely on his experiences in German music with Günther Ramin of Berlin. Programs of German music will parallel the exhibition of German art scheduled for the museum in November and December. In addition to his regular Sunday afternoon recitals, Mr. Quimby announces three Wednesday evening concerts. One of these is to be played by Winslow Cheney on November 11. Margaret Lewin Quimby, soprano, and Dr. Jerome Gross, violinist, present the first of these supplementary concerts on October 14.

The annual series of comparative arts lectures at the Cleveland Institute of Music will be inaugurated by Arthur Loesser with a talk on the forerunners of Bach and the development of the fugue. Mr. Loesser has also been engaged to write the program notes for the symphony concerts of the Cleveland Orchestra this season.

R. H. W.

Saminsky Works at Composers Forum Laboratory

The Composers Forum Laboratory invited Lazare Saminsky to open its season by conducting a program of his own orchestral and choral works on October 14. Among them are Saminsky's orchestral overture and Two Poems, Litanies of Women for voices and orchestra (Rita Sebastian, contralto, participating); a group of piano pieces (Nadia Reisenberg, soloist); and the choral By the Rivers of Babylon and Newfoundland Air.

Mr. Saminsky's newest work, Pueblo, a Moon Epic, commissioned by the League of Composers for the National Symphony of Washington, D. C., will be premiered in Washington under Hans Kindler this winter; and Hans Lange is to give the premiere of still another new work by Mr. Saminsky in his coming Philharmonic Chamber Symphony series in New York. Helen Jepson is to sing Mr. Saminsky's song Hebrew Lullaby in forty cities this season, during her transcontinental tour.

Scharbau's Dome of the Capitol Performed

Siegfried Scharbau has set to music the poem The Dome of the Capitol, written by Samuel B. Pettingill, Representative from Indiana. The work, dedicated to the President of the United States, is intended especially for the sesquicentennial celebration of the drawing of the Constitution, to be held in 1937. The first performance was given recently in Washington, D. C., at the Marine Barracks Auditorium, and a second presentation took place this summer in one of the Water Gate concerts, with the composer conducting. The score is for orchestra and baritone soloist.

Berkshire Festival Plans Expansion of Program

The Berkshire Symphonic Festival committee has received a proposal from Serge Koussevitzky and the Boston Symphony Orchestra that next year's festival be expanded from three to six concerts. It is also proposed to erect a permanent shed for the orchestra as an auditorium for the concerts, in place of the large tent employed this season. Another suggestion is that a permanent home be selected for the festival. The festival committee will conduct a campaign for an increased list of members and patrons. The plan is to place this festival on a plane that compares favorably with those of Europe.

Benefit Concert for Musicians Emergency Fund

A benefit for the Musicians Emergency Fund (Mrs. Vincent Astor, acting president) will be held on October 14 in the new Iridium Room of the Hotel St. Regis, New York. Special entertainment is scheduled.

Richard Copley Announces Many New York Recitals

New York recitals to be managed by Richard Copley include concerts by Winifred Young Cornish, pianist, October 10 at Town Hall; James Friskin, pianist, at Town Hall on October 17; Michael Zadora, pianist, on October 21 at Town Hall; Helen Jeffrey, violinist, Town Hall, October 30; Paul Snyder, pianist, November 6 at Town Hall; Samuel Carmell, violinist, November 13, Town Hall; Maria Carreras, pianist, November 17, at Town Hall; Gerald Tracy, pianist, November 21, at Town Hall; Helen Lanier, soprano, December 8, at the Barbizon-Plaza; Helen McGraw, pianist, December 8, at Town Hall; Katherine Ruth Heyman, pianist, December 9, at Town Hall; Mary Felts, pianist, December 11, at Town Hall; Nita Gale, soprano, December 15, at Town Hall and Senorita Montalva, in a dance recital of Spanish and Latin American dances on December 20, at Town Hall.

Other recitals announced for later in the season include Maurice Ames in a song recital, Sylvia Sapira, pianist; Lilian Knowles, contralto, Rossi Diehl in a program of her own compositions; Ottilli Schillg, soprano, who will make her re-appearance to the local concert stage after an absence of several years, and Earl Maiman, Glauco d'Attili and Henriette Michelson, pianists.

RICHARD BONELLI
interrupted his vacation on the Pacific Coast to appear as soloist at the Hollywood Bowl and in the summer concert series of the San Francisco Symphony Orchestra. The baritone then came to New York to appear in four weekly broadcasts over WJZ, substituting with B. A. Rolfe and his orchestra for Fred Waring and his Pennsylvanians. At the conclusion of this engagement Mr. Bonelli returned to California to enjoy a holiday. His concert season opens in Buffalo, N. Y., October 11. In addition to his regular appearances with the Metropolitan Opera, Mr. Bonelli will sing in opera this season with the Chicago City Opera and in the productions of the Cleveland Orchestra.

Jooss Ballet Opens Transcontinental Tour

The Jooss European Ballet (of which Kurt Jooss is director) arrived in New York, October 6, on the SS. Ile de France for a long transcontinental tour which terminates in Los Angeles on December 12. After this the company sails for the Orient. Four appearances are scheduled for the Alvin Theatre in New York on the afternoons and evenings of October 17 and 18. Other appearances on the complete tour are: October 8, Chapel Hill, N. C.; 9, Greensboro, N. C.; 10, Harrisonburg, Va.; 11, Washington, D. C.; 12, Newport News, Va.; 13, Richmond, Va.; 14, York, Pa.; 15, Philadelphia; 16, White Plains, N. Y.; 19, Newburgh, N. Y.; 20, Brooklyn, N. Y.; 21, Providence, R. I.; 22, Waterbury, Conn.; 23, Wilmington, Del.; 26, Scranton, Pa.; 27, Binghamton, N. Y.; 28, Utica, N. Y.; 29, Syracuse, N. Y.; 30, Rochester, N. Y.; 31, Buffalo, N. Y.; November 2, Detroit; 3, Chicago; 4, Indianapolis; 5, Cincinnati; 6, Evansville, Ind.; 8, Chicago (2); 9, Fort Wayne, Ind.; 10, Milwaukee; 11, Cedar Rapids, Iowa; 12, Lawrence, Kan.; 13, Des Moines, Iowa; 14, St. Paul, Minn.; 16, Winnipeg, Canada; 17, Fargo, N. D.; 19, Great Falls, Mont.; 20, Billings, Mont.; 21, Missoula, Mont.; 23, Spokane, Wash.; 24, Yakima, Wash.; 25 and 26, Vancouver, B. C.; 27, Seattle, Wash.; 28, Portland, Ore. (2); December 1, Oakland, Cal.; 2, Sacramento, Cal.; 4, 5 and 6, San Francisco; 7, Fresno, Cal.; 8, Los Angeles, Cal; 9, San Diego, Cal.; 10, Santa Barbara, Cal.; 11 and 12, Los Angeles.

The repertoire of this company consists of seven ballets, all conceived and directed by Kurt Jooss and performed only by the Jooss European Ballett. The new work, The Prodigal Son, will be shown in New York for the first time.

E. Robert Schmitz Active in Concert and Radio

Many concert and radio appearances have been arranged this season for E. Robert Schmitz, pianist. Every Monday afternoon he is heard in Bach-Debussy programs over the CBS network. Mr. Schmitz and Eddy Brown, violinist, will give the complete series of ten violin and piano sonatas by Beethoven at Town Hall, New York, on October 25, November 1 and 8. Violin and piano students of the Settlement Music Schools will occupy the entire balcony of Town Hall for the series.

Other performances of Beethoven works by Mr. Schmitz this season include the Beethoven concerto which he plays with the Cincinnati Symphony Orchestra, under the direction of Eugene Goossens, in Cincinnati on January 28. Mr. Schmitz will also appear with the Roth Quartet.

Pittsburgh Expects a Record Year, With Ten Music Series Scheduled

Orchestral, Choral and Other Offerings Arranged in Unusual Profusion—Eminent Soloists and Recitalists Announced

PITTSBURGH, PA.—That the times are continually growing better is apparent in musical activity scheduled for the impending season in Pittsburgh. From the present outlook, the local music year bids fair to outstrip in number of events all previous seasons. No fewer than ten series will be offered to concertgoers here, and counting the various separate events bound to augment the regular lists the aggregate number of concerts will run well past 100.

The first major concert of the new season is that of Kirsten Flagstad, who heads the May Beegle list of eight events at Syria Mosque. Mme. Flagstad appears on October 18. Then follow on this course Jascha Heifetz, November 10; San Carlo Opera, November 30; Monte Carlo Ballet, December 5; Don Cossacks, December 18; Vladimir Horowitz, January 8; Trudi Schoop Comic Ballet, February 6; and Nelson Eddy, February 19.

The Art Society list embraces Enid Szantho, contralto, October 23; Moscow Cathedral Choir, November 6; Robert Casadesus, pianist, December 8; Trio Italiano with Casella, composer-pianist; a joint recital on February 12 by Georges Enesco, violinist, and Felix Salmond, cellist; and Enzio Pinza on March 5. All these concerts will be given in Carnegie Music Hall.

The Mendelssohn Choir led by veteran Ernest Lunt presents two concerts in Carnegie Music Hall: a miscellaneous program on November 24 with Ezra Rachlin, pianist, as soloist; and The Messiah with Fred Patton, basso, and Nevada Van der Veer, contralto, on December 22. Bach's B minor Mass will be given on March 26 in the magnificent new East Liberty Presbyterian Church.

ORCHESTRAL SERIES

The Pittsburgh Orchestra Association brings as guest attractions the Chicago Symphony Orchestra led by Frederick Stock on November 3; the Boston Symphony Orchestra with Dr. Serge Koussevitzky in two concerts, December 12-13; and the Philadelphia Orchestra under Eugene Ormandy, February 24. These events are to be held in Syria Mosque.

The Pittsburgh Symphony Society (Antonio Modarelli, conductor) announces eight concerts to be presented in the Mosque. Soloists and dates are as follows: Mischa Elman, November 20; Serge Rachmaninoff, December 2; Georges Enesco, who appears in triple role of composer-conductor-violinist, January 6; John Charles Thomas, January 29; Lotte Lehmann, February 10; Helen Jepson, March 26; and Artur Schnabel, April 16. In addition to this array of artists a local soloist to be announced later will appear at the March 10 concert.

The major series of the Y. M. and W. H. A. will add further lustre to all the foregoing occasions. Emanuel Feuermann, in return cello recital, will open this series at the Y. Auditorium November 17; Rudolf Serkin, pianist, makes his first local appearance December 15; Marian Anderson, Negro contralto, will feature the January 19 concert, and a newcomer to Pittsburgh, Ginette Neveu, violinist, will be presented February 3. Jan Peerce, tenor of radio renown, is to be heard March 17, and the Compinsky Trio is listed for April. The Y. Choral Society led by Dr. Harvey B. Gaul will give two concerts during the course of the season.

The String Symphonic Ensemble (Oscar Del Bianco, conductor) is to present five concerts at Carnegie Music Hall. The Civic String Orchestra under Harvey Gaul's baton offers two concerts, with soloists. One of these is Alberto Casabona, violinist. The Shapiro Quartet will play four concerts at Schenley Hotel, and the newly formed Pittsburgh String Quartet comprising young local musicians is to essay three appearances. The Bach Festival Choir directed by Julius Baird makes two appearances at Northside Carnegie Hall.

OTHER EVENTS

Whatever opera we get here is to be furnished by the San Carlo Opera Company which, in addition to a single presentation on Miss Beegle's series, will give three performances here on April 30 and May 1.

Of the miscellaneous events thus far carded are Ruth St. Denis; Catholic Art Singers; Musicians Club Memorial Concert; Pittsburgh Polyphonic Choir; Harvey Gaul composition concert; and a piano recital by Nan Hess Laudig.

The free organ recitals presented weekly at Carnegie Music Hall and Northside Carnegie Hall have already been resumed by Dr. Marshall Bidwell and Dr. Caspar P. Koch, respectively.

At the September meeting of the Musicians Club, the guest speaker was Major Henry Hornbostel, architect and present Allegheny County director of parks. A crony of Debussy, Ambroise Thomas, Saint-Saëns and Grieg during his student days in Paris, the Major reminisced interestingly on his European experiences. R. L.

HELEN OLHEIM

was one of the Metropolitan Opera singers who took part in the seventh edition of Old Doc Lewis' (Earle Lewis) Almanac, The Buck Hill (Pa.) Follies of 1936, *on September* 4 *and* 5.

Stassévitch to Lead Three Town Hall Concerts

Paul Stassévitch is conducting three orchestral concerts at Town Hall this season. They are scheduled for October 29, December 29, and February 24. The first program opens with the Steinberg arrangement of the concerto in D of Philipp Emanuel Bach and

PAUL STASSÉVITCH

continues with Schubert's rarely-played fifth symphony in B-flat. After the intermission Mr. Stassévitch will present for the first time in New York the Bunte suite for orchestra of Ernst Toch and the scherzo in G minor, op. 20, of Mendelssohn in addition to Busoni's Berceuse Elegiaque and Ravel's Valses Nobles et Sentimentales. Of the Mendelssohn scherzo the conductor relates that it was orchestrated by the composer expressly for use at a concert of the London Philharmonic Society on May 25, 1829. On that occasion he conducted his symphony in C minor, known as No. 1, which was composed in March, 1824, and dedicated to the society. Mendelssohn used this arrangement of the scherzo in place of the minuet and trio of the symphony. Afterwards he presented the score of the symphony to the London Philharmonic and the gift was announced at a meeting of the directors of that society on June 4, 1829. It was published for the first time in March, 1911, and Mr. Stassévitch believes that it has not been played in New York before.

The December 29 program consists of the Great Fugue for string orchestra of Beethoven, the fourth symphony of Glazounoff, Bela Bartok's Tanz Suite, and the three movements of Debussy's Nocturnes—Sirenes, Nuages and Fetes.

The final program, on February 24, includes the Concerto Grosso of Kaminski and the symphony No. 4 of Franz Schmidt. The latter has its first New York performance on this occasion.

Last season Mr. Stassévitch gave a similar orchestral series at Town Hall.

Paul Stassévitch has been trained in the capacity of conductor by a wide musical experience in different fields. A violinist who has appeared here and abroad, he is also a pianist, as well as orchestra coach and conductor.

Mr. Stassévitch was born in Simferopol, Russia. At his first appearance at the age of thirteen he played both Mendelssohn violin and Grieg piano concertos with a symphony orchestra. Upon entering the Petrograd Conservatory, he joined the class of Professor Auer in violin and Professor Nikolayeff in piano. His Moscow début was with Koussevitzky's orchestra as soloist, playing the Glazounoff violin concerto, conducted by the composer. He made his first appearances in 1916 in Scandinavia, returning to these countries during several succeeding years.

In 1924 he made his American début as violin and piano soloist with the State Symphony Orchestra under Josef Stransky, playing the Brahms violin concerto and the Tchaikowsky piano concerto. For a time he was coach for the American Symphonic Ensemble (the Conductorless Orchestra) and performed the third piano concerto of Prokofieff at one of their concerts.

Marcella Geon Resumes Lecture-Recitals and Teaching

Marcella Geon, pianist, has returned from Vermont, where she prepared her Conversational Concerts for the coming season. She specializes in lecture-recitals of the operas, notably Wagner.

Miss Geon has resumed her teaching schedule in New York with piano students, singers preparing repertoire and sight singing.

Elsa Fiedler Completes Tour with Boston Sinfonietta

Elsa Fiedler has returned to New York following a tour of two weeks as pianist of the Boston Sinfonietta, of which Arthur Fiedler is conductor. The Sinfonietta appeared at the State Teachers Colleges of Lockhaven, Shippensburg, Slippery Rock, Indiana and Bloomsbury, Pa., and Farmville, Va. There also were concerts at Davidson College, N. C., and, in Virginia, at Hollins College (Roanoke), Sweet Briar College and Hampton Institute.

Jean Buchta to Give Talks on Beethoven Violin Sonatas

A series of four illustrated round table talks on the structure of the Beethoven sonatas for violin and piano will be presented by Jean Buchta at the request of the Chamber Music Society of America on October 16, 23, 30 and November 6. These analysis talks are timed so that they can be combined with the Eddy Brown-E. Robert Schmitz Beethoven evenings in Town Hall to provide an opportunity for gaining knowledge of the structure of a complete chronological series of great chamber works in connection with attendance at a concert series devoted to the same works. Enrollment for the analysis talks does not, however, depend upon attendance at the concerts, and salient points in the structure of the sonatas will be amply illustrated by Miss Buchta and assisting violinists on Friday evenings.

Berlin Young Artists Group Performs Old-time Music

The Young Artists Group of Berlin, Germany, is an organization whose repertoire comprises music of former days. Their instruments include harpsichord (cembalo, or *Kielflügel*), old violins, viola da gamba, German peasant fiddles, transverse flute, recorders (*Blockflöte*). Beginning with music of the middle ages until 1500, their classifications take in the early, middle and late baroque periods, early German, Spanish, French, Italian music and music of the Netherlands, music of the late Renaissance, and secular and sacred music before and past 1600.

Salmaggi Scholarship Offered

Alfredo Salmaggi, manager of the Hippodrome Grand Opera Company of New York, is offering a scholarship to a young woman singer of New Jersey, to study with Nana Genovese of Tenafly, N. J. The winner, upon completion of her training with Mme. Genovese, will be given opportunity to sing with the Hippodrome forces. Women singers of any voice may apply; candidates must be experienced singers, or, if beginners, show unusual talent for opera. Auditions are held at Mme. Genovese's studio in Tenafly.

Jean Skrobisch, New York Voice Teacher, Discusses Art of Song

Jean Skrobisch, New York voice teacher, is a native of Russia. He received his early musical education in Berlin, and later won a four years' scholarship under Jean deReszke. He sang in opera festivals, in Strauss and Wagner operas in the British Isles, also at Covent Garden. Coming to America, he appeared with the Philadelphia Orchestra under Stokowski and with the New York Philharmonic Orchestra.

"As a teacher," said Mr. Skrobisch, "I specialize in songs in all languages and the Wagner repertoire. Voice is the basis of any success a singer achieves. Other qualities are important, yet the voice is always first. Interpretation is nothing but intelligent singing. I believe that operatic arias have no place in the studies of the young singer; he should sing the songs of Franz, Schubert, Schumann and others which bring out the inherent qualities of the voice. There is nothing complicated about the voice when produced naturally, and in a common-sense manner. The most difficult thing about it is the comprehension of its simplicity; de-Reszke once said that natural voices never need a teacher. Demonstration and explanation is the best, because it is the simplest way to teach a pupil singing."

Some of Mr. Skrobisch's pupils have given New York recitals in Town Hall, Hotel Barbizon-Plaza, Waldorf-Astoria; and others are now preparing for débuts. F. W. R.

Russel Wragg in Des Moines Recital

DES MOINES, IOWA.—On September 25, Russel Wragg, composer-pianist of New York City, was presented in concert at Grace Methodist Episcopal Church, assisted by Wilbur Chandler, tenor and Frances Wragg, reader, both well known to radio audiences. The program consisted entirely of Mr. Wragg's piano compositions, songs, and settings to poetry, most of them already published and a few in manuscript. The large audience was impressed with Mr. Wragg's virtuosity as a pianist. From the begining of the program to the end, was displayed the wide scope of his artistry.

The young tenor, Wilbur Chandler, offered a group of Mr. Wragg's lovely songs, sung with a fine feeling of style and a richly flowing voice of excellent quality. He was warmly applauded and recalled several times. Mr. Wragg's niece, Frances Wragg, young actress and reader, read Faith Vilas's Leaves from an Old Diary, with Mr. Wragg's settings played by the composer at the piano. Miss Wragg caught every mood of the poet and gave delightful readings of each number. The musical settings were excellent and the ensemble work of the two performers was noteworthy.

On September 28, Station KRNT, of the Register and Tribune, presented a program from the Paramount Theatre, dedicated to Mr. Wragg and featuring his song Lilacs with Wilbur Chandler singing to organ accompaniment. W. McPh.

Lapham Works Recorded

Among recently released recordings are two compositions by Claude Lapham, the Japanese tone poem, Milhara Yama, based on themes suggested by the Suicide Volcano of sinister fame; and Japanese Concerto for Piano in a Masterpiece Album. These are directed and played by the composer, an American who spent many years in Japan. His records are on sale in Japan and America and the music is published in London.

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Pan-American List In Washington

Final Concert of Summer Series Introduces Works of Latin Composers

WASHINGTON, D. C.—The Esplanade of the Pan-American Union was the setting for a brilliant musicale on October 10. Attended by diplomats representing all the Latin-American republics, this occasion was one of the outstanding of the year.

Francisco Tortolero, Mexican tenor, who has appeared at these concerts before, was warmly received and much applauded. His offerings, representing the music of Latin and South America, revealed an emotional interpretation and much of the Latin temperament. In the aria Forma Sublime from Salvator Rosa (Carlos Gomez), performed in honor of the centenary of the composer, he was exceptionally fine.

Also playing a large part on this program was the United States Marine Band, conducted by Taylor Branson. They offered a number of new and interesting compositions, including Gypsy Bolero (Elisabetta M. S. de Pate), La Culebra from the suite, La Rabambaramba (Amadeo Roldan), Capricho Colombiana (No. 4) (Emilo Murillo), and two movements from Sinfonia Mexicana (Juan B. Fuentes). This program, the last of the season's outdoor concerts, was delightful and enjoyable from every standpoint.

Leah Effenbach, youthful Washington pianist, has won the D. Hendrick Ezerman Scholarship, which provides for a year of study with Mme. Olga Samaroff-Stokowski. After holding the Louis McLane Tiffany Scholarship for four years, under the instruction of Alexander Sklarevski, she was graduated from the Peabody Conservatory, Baltimore. She was also the recipient of the Harold Randolph Prize of a hundred dollars for the most outstanding student. Two years ago, she was graduated from the Washington Pianists' Club after giving six concerts under the club's auspices. This year she returns as their guest-artist member, and is also scheduled for concert engagements in other cities. G. E.

Pearlman School of Music Announces Curriculum

PHILADELPHIA.—The Pearlman School of Music (Louis Pearlman, director), has announced a comprehensive curriculum of instrumental and vocal instruction for the present season. Free classes in theory are available to all students of the school. On the faculty are: in piano, Vladimir Sokoloff, graduate of Curtis Institute of Music and accompanist for Efrem Zimbalist; Eleanor Blum, recently appointed also to the faculty of the Curtis Institute of Music; Robert Pearlman, B.S. in Mus. Ed., Temple University; and Bronya Singer of the Curtis Institute. Violin: Louis Pearlman, Mus. B., scholarship pupil of the late Prof. Leopold Auer; Robert Pearlman; Charles Jaffe, graduate of the Curtis Institute, a member of the Curtis String Quartet and formerly with the Philadelphia Orchestra. Cello: Orlando Cole, graduate of Curtis Institute and cellist with the Curtis String Quartet. Harp: Frank A. Nicolletta, who has played eighteen years with the Philadelphia Orchestra under Leopold Stokowski. Voice: Florence Weygandt, for many years head of the vocal department at Breneau (Ga.) College; Edgar Headley, Mus. M., pupil of Frank LaForge; Leonard Treash, haritone, graduate of the Curtis Institute, B.M., from the Cincinnati University Conservatory, who has been soloist with the Philadelphia Orchestra under Leopold Stokowski and Fritz Reiner and this season is engaged for the operas of the Cleveland Orchestra—Mr. Treasch is also winner of the National Federation of Music Clubs award for voice. Dramatic Art: Clarice M. Mayer, who is on the dramatic staff of WCAU and KYW, advocate of the Leland Powers system. Band and Orchestral department: Kenneth Hertenstein, brasses; Joseph Gigliotti, clarinet; Nicholas Lannutti, oboe and English horn; Frank Versaci, flute and piccolo; Sylvester Sievers, accordion. There are also classes in harmony, ear training, history and appreciation of music, orchestration and musical kindergarten.

Vermont Symphony Orchestra Begins Series

The Vermont Symphony Orchestra began its season on October 9 in Burlington, Vt., at the State Teachers Convention, playing Dvorak's New World Symphony, and numbers by Strauss and Sibeljus. Catherine Russell, soprano of Bridgeport, Conn., was soloist in the Liebestod from Tristan and Isolde and Pace, Pace from Verdi's La Forza del Destino. The orchestra is to play twelve concerts this season in the larger cities of Vermont. Alan Carter is musical director and conductor, and Paul Pelton associate conductor.

Manhattan String Quartet to Visit Russia

An invitation from the Soviet Government to the members of the Manhattan String Quartet to give four concerts in Leningrad and Moscow during December, has been accepted by that organization. After these engagements, the quartet will be heard in Brussels, Holland, England, France and Italy.

Gertrude Lutzi Active in Concerts and Radio

Gertrude Lutzi, among her many opera, concert and radio engagements this season is to appear in a joint program with Leonard Liebling in Buffalo. Miss Lutzi is now singing on the Columbia coast-to-coast network every Saturday afternoon. Among the rôles she sings this season are Marguerite, Martha, Micaela, Violetta, Yum Yum in the Mikado, and Mabel in the Pirates of Penzance. Miss Lutzi is under the management of William Neill, Jr.

FRANK CHAPMAN,
American baritone, made his first professional appearance on the Pacific Coast this summer, singing in a concert at the Redlands Bowl. The following week he appeared in Pagliacci at the Hollywood Bowl. (Photo by De Mirjian-Nasib, Inc.)

Congress of Singing to Be Feature of 1937 Paris Exposition

PARIS.—In connection with the Exposition Universelle de Paris 1937, Thomas Salignac has organized an International Congress of Singing, where all matters pertaining to the lyric art will be studied and discussed. This congress has been approved by the Haut-Commissariat de l'Exposition, and officially confirmed by letter in January, 1936. Many advantages will be available to the members of the congress, among them traveling fares (in France) reduced about 50% and entrance to the exposition.

Musicians Among Year's Outstanding Women in Poll of Eve Magazine

Rosa Raisa, operatic soprano, is among the seventy-six women from nine countries recently cited as outstanding in achievement during the last year by Eve Magazine. Other musical personalities who won places in the poll were Natalie Bodanskaya, Metropolitan Opera soprano, and Margaret Heifetz, nine-year-old conductor, who has been heard with the Moscow Symphony Orchestra.

Caravan Orchestral Society Formed

The Caravan Orchestral Society was recently formed in New York, with Jules Domeanu as conductor. The object of the organization is to train young orchestral players and to fit them for positions in professional symphonic groups. It is announced that auditions and rehearsals are held each Sunday morning at the Caravan, 110 East Fifty-ninth Street, New York, and information may be obtained by writing to the central office, 132 East Sixty-fifth Street.

Rodzinski Arrives from Europe

Dr. Artur Rodzinski, conductor of the Cleveland Orchestra, arrived in New York from Europe on October 3 by the SS. Batory, accompanied by Mrs. Rodzinski. Dr. Rodzinski has brought back with him several new compositions which he intends to present during his period of conducting the New York Philharmonic Orchestra this winter. Dr. Rodzinski opens the season with the Cleveland Orchestra on October 15.

Georgia Graves Discusses Her Artistic Career

The vocal career of Georgia Graves dates back to her early childhood. The singer, who comes from Colorado, was only eight years old when she made her first public appearance in an operetta. At the age of eleven she sang in her first oratorio, and she definitely "went professional" at thirteen, when she became soloist in the Union Congregational Church of Estes Park, Colo. The young contralto received her master's degree in music from Colorado State College. Her teacher there was Prof. Alexander Emslie, only teacher of Arthur Middleton.

Miss Graves came to New York when she was twenty-two, and took up her vocal studies with Dudley Buck, Percy Rector Stephens and others. Several years ago she won a scholarship with Schumann-Heink. At present she is studying with Emilio de Gogorza.

The achievements of Miss Graves' career include appearances in recital, concert, opera and oratorio, including several rôles with the Charlotte Lund Grand Opera Company for Children. She sang for some time with the National Broadcasting Company, appearing on over 1,000 programs for them. She still fulfills occasional engagements over this network. Miss Graves is an honorary member of Delta Omicron, national musical sorority, and she is listed in the 1935-36 edition of American Women, official Who's Who of feminine America. She is soloist at the Fourth Presbyterian Church of New York, her tenth season there.

"I suppose I might say that my chief hobby is traveling," said Miss Graves. "My wanderings have covered over 75,000 miles in thirty-four countries, not to mention about 50,000 miles in this country. My husband, as you know, is Howard Brenton MacDonald, travel-lecturer, and I often accompany him on his tours, which accounts for some of the mileage figures I have given. This summer we journeyed 12,000 miles in the United States, visiting seven of the national parks. I gave concerts on the West Coast and in Colorado during this trip, and while in California a tentative engagement was made for me to appear in opera out there in the fall of 1937."

Miss Graves and her husband spend what time they can spare from their itineraries at their home, an old estate on the banks of the Hudson, near Hastings-on-Hudson.

"The house is light brick, set in a grove of hundred-year-old pines. General Sherman, who used to stay there a great deal, christened the place Seven Pines. There are a rock garden, roses, fish pond, all combining to lure a hard-working singer from the piano.

"This winter," Miss Graves continued, "I shall make a concert tour of the Middle West, beginning with a Christmas concert of The Messiah with the Apollo Club in Chicago, December 28. In January I am to sing with the Denver Symphony Orchestra." M. L. S.

Ormandy Returns to U. S.

Eugene Ormandy returned on the SS. Manhattan, October 1, from a summer of musical activity abroad, to make his début as conductor of the Philadelphia Orchestra on October 9.

In addition to leading this musical organization for the greater part of the season, he will inaugurate a new series of radio concerts, weekly half-hour symphonic programs over a coast-to-coast hook-up, sponsored by 115 of the country's largest banks.

Mr. Ormandy will also conduct eight concerts of the Philadelphia Orchestra in New York, as well as in Baltimore, Washington, D. C., and Hartford, make guest appearances in Minneapolis where he was made music director for the past five years. In April he is scheduled to direct the Ford Symphony Orchestra in eight nation-wide broadcasts.

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Kathryn Tyndall Dryer Discusses Teaching of Dramatic Art

Kathryn Tyndall Dryer, teacher of dramatic art, brings to her work in teaching the background of a stage career under David Belasco. Before this association she

(*Photo by Alfred Cheney Johnson.*)

KATHRYN TYNDALL DRYER

had acted in Shakespeare plays in England under Frank Reicher and with Louis Waller. Mme. Dryer retired from the stage when she married, but she felt she had a mission, to teach singers acting. Among the stage artists who have studied with Mme. Dryer are Patricia Mallinson, Sylvia Hecker and others now in current productions; Helen Choate, radio actress; Dorothy Johnson, soprano; Alice Swanson, contralto. Miss Johnson and Miss Swanson shared a recital of operatic excerpts at the Dryer Studio last spring. Singers who have studied with Mme. Dryer include Merle Alcock, Doris Doe and Joseph P. Macpherson; also Aileen Ramsay, who has returned from appearances in England and a command performance before the former Queen of Spain. Princess Laura Murat is another prominent pupil.

"In my plan of instruction," said Mme. Dryer, "I require the utmost thoroughness on the part of the student, who must know every thought, every nuance, every movement of the character portrayed, as well as having intimate knowledge of the roles of the other members of a cast. Only thus, I believe, can a well balanced performance be given." F. W. R.

Two Spanish Artists to Appear with Philharmonic Orchestra

Two Spanish artists, new to America, will be heard with the New York Philharmonic Orchestra this winter: the cellist Gaspar Cassado and the violinist Manuel Quiroga. At the end of the season another Spaniard appears, but this time a well known figure in New York—Jose Iturbi, soloist under Artur Rodzinski on April 8, 9 and 11.

Cassado makes his American debut on December 10, playing the Haydn concerto in D. He will repeat this work at the concert of the next afternoon. On December 12 and 13, he will be heard in a work of his own transcription, a cello concerto of Weber which he arranged from the original concerto for clarinet.

Still in his thirties, Gaspar Cassado is known abroad both as a concert artist and as composer. His Rapsodia Catalana has its first performance in New York City in 1928, played by the Philharmonic Orchestra under Willem Mengelberg. He has also written three string quartets, a trio for piano, violin and cello, and a number of compositions for his own instrument. He has edited and arranged for cello three classic works, the Mozart concerto for horn, Weber's concerto for clarinet, and the Schubert Arpeggione concerto.

Cassado was born in Barcelona and is a pupil of Casals. In Europe he has been soloist with leading orchestras under Beecham, Furtwängler, Mengelberg, Wood, Muck, Dobrowen, Arbos, Monteux, Weingartner, and his master Casals. Other American orchestras which have engaged Mr. Cassado's services this season are the Boston, Chicago and Kansas City symphonies.

Manuel Quiroga appears under the baton of Georges Enesco on February 4, 5 and 7 playing the Lalo Symphonie Espagnole. Born in Pontevedra, Spain, in 1892, at sixteen the violinist was a prize winner of the Madrid Conservatory. When the Prix Sarasate was instituted he won that honor, too.

In recognition of his services in the cause of French art, the French government has awarded him the decoration of the Legion of Honor. Quiroga was heard in this country twelve years ago but his appearances with the Philharmonic Orchestra mark his American debut as a mature artist.

Louisiana State University Plans Opera Performances

Baton Rouge, La.—Cavalleria Rusticana by Mascagni, La Boheme by Puccini, and Faust by Gounod have been announced by Pasquale Amato as the three operas to be presented by the Louisiana State University school of music and the Baton Rouge Grand Opera Association during the coming year. Cavalleria will be given on a double bill with a ballet to be presented by the university dance center.

The tentative schedule lists the double bill for the first week in December, Boheme in February, and Faust in April. The operas are to be produced by the opera department in the school, with all talent drawn from the student personnel. The productions will be sponsored by the opera association, as has been the custom for the past three seasons.

Announcements of the operas came as a result of a meeting of the opera association board of directors with Mr. Amato, who is artist director of the university opera department. Dr. H. W. Stopher, director of the music school, is general director.

Other operas produced previously have included Faust, Carmen, The Student Prince, Madame Butterfly, The Bohemian Girl, and Martha.

Oklahoma City Has Promising Season

Concert Schedule Offers Variety of Attractions

Oklahoma City, Okla.—The forthcoming season offers a rich diet for lovers of music and with plans afoot to produce opera by local singers and musicians, a widespread interest in musical activities has been aroused.

The Ladies Music Club opens its twenty-seventh season at the Country Club on October 21 when Hilda Burke, soprano, will be presented in recital.

Oklahoma's own tenor, Joseph Bentonelli, will open the fourth season of the Artists' Series on October 22, in joint recital with Helen Jepson. This concert inaugurates the move of the Artists' Series from the Shrine to the Warner Theatre which Mrs. Hauser has leased for the season and it will be Bentonelli's first appearance here since he joined the Metropolitan forces.

Following in the series is the Monte Carlo Ballet Russe, December 14; Vladimir Horowitz, pianist; Ginette Neveu, violinist, and Nelson Eddy, baritone. In addition to these artists, Mrs. Hauser presents Ruth Slenczynski and Marian Anderson, Negro contralto during the season. F. P. H.

El Paso Begins Musical Year Early

Symphony Orchestra and Community Concert Association to Present Major Programs

El Paso, Tex.—The musical season opened early with the concert of the El Paso Chamber Music Society concert on September 16 at the Radford School for Girls. Robert Stevenson, young El Paso pianist was the soloist for this concert, playing the prelude and fugue in E minor (Op. 35) by Mendelssohn, and fantasie impromptu in C sharp minor (Op. 35) by Chopin. The personnel of the society consists of R. P. Conkling, first violin and leader, Mrs. R. P. Conkling, piano; Alice Meisel, first violin; Eugene Sullivan, second violin; Ruth Buchanan, viola; C. H. Hopfield, cello.

The Symphony Orchestra Association announces four symphony concerts for the season, with Emily Hardy, soprano, Sadah Shuchari, violinist, and Dr. John Erskine as soloists for the season. The association also announces the Don Cossack Chorus, and the Monte Carlo Ballet as extra attractions for the benefit of the association fund.

The Community Concert Association closed its drive with eleven hundred members, the largest in their history, and announce the series to open on November 16 with Harold Bauer; February 23, Toscha Siedel; March 6, Trudi Schoop Ballet, and April 19, Nino Martini.

The recently organized Federal Music Project, with Mrs. Hallett Johnson, district supervisor, has under operation an orchestra of twenty-seven; an eleven piece Tipica Orchestra; a Boys Band of twenty-five; a Junior Tipica of twelve. These activities are under the direction of H. E. Alden. Mr. Alden also conducts classes in all the orchestral instruments. The piano department is under Mrs. G. M. Burke, assisted by Stella Burciaga, under whose direction there are two hundred children and young people. The vocal department is under the direction of Carlile Tucker, with classes numbering one hundred children and eighty adults. The colored division of the work has two hundred registered, with Rever Lyles directing. A concert showing the work of all departments will be given early in the winter. H. J.

Warford Artist Pupils Active

Among Claude Warford's artist pupils, Allan Jones, tenor, will sing the leading male role opposite Jeanette MacDonald in the film of The Firefly. Edgar Allen, baritone, has been engaged by Republic Films, and left for Hollywood on September 28. William Ervin, tenor, has been re-engaged as soloist of the Garden City (L. I.) Cathedral, and Jean Ludman, contralto, for the ensemble at St. Bartholomew's Church, New York. These two, with Carita Howard and Vivian Packard, are singing leading roles in an Operatic Review at Irving School, Tarrytown, N. Y., on October 17.

Montgomery Davis to Make New York Bow

Montgomery Davis, a young California baritone, will make his New York debut at Town Hall on October 12. Born in Cincinnati, Mr. Davis studied at the Conservatory of Music and the College of Music in that city, as well as with Emilio de Gogorza. He has been heard in recital in Cincinnati, Chicago, San Antonio and on the Pacific coast and has lately been actively engaged in radio work. His program comprises old Italian, French, German and modern English songs. His accompanist is Wilbur Chenoweth.

Cantata Society of New York Seeks Members

The Cantata Society of New York will resume rehearsals for the 1936-37 season on October 20. The purpose of this society is to study and perform seventeenth and eighteenth century choral music in the original version. Last year the greater portion of the season was devoted to the study of Bach's Passion According to St. John. A complete performance of the original score was given in May, with solo parts, small orchestra, organ and harpsichord. Plans for the coming season are under way and include works of equal interest. Applications for membership should be addressed to the Cantata Society, Dalcroze School, 9 E. Fifty-ninth St., New York.

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Fourth International Festival Proves Magnet at Venice Fair

Music Plays Large Part in Bienniale—Old and Modern Scores by Composers of Several Countries Presented

VENICE.—The fourth international music festival connected with the Venice Bienniale, was inaugurated with an open air concert in the Piazza San Marco, directed by Maestro Guarnieri, and closed with a chamber music program directed by Fernando Privateli in the ballroom of the historic Rezzanonica Palace on the Grand Canal.

The Piazza San Marco concert gave only one tribute to the past—Beethoven's fifth symphony—otherwise it was distinctly modern. A novelty was the first hearing of Guiseppe Mulè's Impressions of the *Vendemmia* and other rural celebrations in Sicily, which met with an enthusiastic reception for their spontaneous and impetuous charm. The program also included Don Giovanni (Strauss), Secret of Susanne (Wolf-Ferrari) and Fountains of Rome (Respighi).

MOST MEMORABLE NIGHT

The most fascinating concert of the series, however, was the third night of the festival, devoted entirely to early Italian choral and instrumental music, works of sixteenth century Venetian composers, such as Vivaldi, Lotti, Donata, Giovanni Croce, Monteverde, being performed. Particularly charming and appreciated were the Lotti Madrigals sung on the occasion of the Doge's marriage to the Adriatic. Vivaldi's concerto for cello and strings was a brilliant performance, bringing special notice to a gifted young cellist, Antonio Janigro. A fitting climax to this enchanting musical feast was a dramatic presentation of Marcello's Arianna in a modern version by Illersberg, performed for the first time in Italy.

Notable features of other concerts were a sonata for cello and piano by Shostakovitch, which made immediate appeal. The solo part was superbly done by Arturo Bonucci. In Vocalizzo, one of three Petrassi lyrics, Lucia Albanese had great success. Alfredo Casella contributed a first performance of his new piano sinfonia, *Arioso e Toccata*. At the end he received an ovation. The New Hungarian Quartet gave a masterly reading of Bartok's fifth string symphony. Pierre Ferroud, the French composer who was tragically killed a few months ago in an automobile accident, was honored at the festival by his quartet in C, given for the first time in Italy. The Gertier Quartet gave another premiere, playing the quartet which Honegger composed for the Pro Arte Quartet of the Belgian Court. Paul Hindemith appeared as viola soloist in his Der Schwandreher for viola and orchestra.

Other important items on the programs were trio (No. 2) (Franco Margola) presented by Casella Trio; Canzona, for chamber orchestra (Nino Rota), Allegro di concerto for nine instruments (Elena Barbara Giuranna), Tryptich for soprano and orchestra (Lino Liviabella), suite for orchestra (Tommasini), Villanesca alla Napolitana, for four voices, and written in 1550 (Donata), Il Gioco dell'Oca written in 1596 (Giovanni Croce), and a Roussel trio, in which latter flutist Tassinari, violist Patteucci, and cellist Anfitheatrof were admirable. The Gertier Quartet also gave a much applauded performance of Lyrical Suite by Alban Berg.

In his preface to the official catalogue of the festival, Maestro Adriano Lualdi, president of the festival, stated that, during the first three international Bienniales, thirty concert and theatrical performances have been given, one hundred and twenty-three compositions, comprising symphonies, theatrical works, and chamber music have been heard, and that these figures represent one hundred and eight composers, fifty of whom are Italian, the others European and American. This year's festival was again under the high patronage of the Princess of Piedmont.

STELLA SAXTON.

Ft. Worth Campaign in Progress

Sixth Annual Drive of Civic Music Association Promises Large Membership

FORT WORTH, TEX.—The sixth annual membership campaign of the Fort Worth Civic Music Association was to be carried out the first part of October, with sanguine hopes for the largest membership in the history of the association. Mrs. John F. Lyons, past president of the National Federation of Music Clubs and supervisor for Texas of the WPA music projects, is executive secretary of the Civic Association.

One of the most interesting series of concerts is that by noted visiting organists presented by thte Fort Worth Chapter of the American Guild of Organists. The organists to be presented this year are Winslow Cheney, Carl Weinrich and Alexander McCurdy. Glen Darst, choirmaster at St. Andrew's Episcopal Church, is dean of the chapter, and W. J. Marsh, one of Texas' leading composers, is chairman of the concert committee.

The citizens of Texas, and of Fort Worth in particular, have been in a state of excitement all summer over the Frontier Centennial celebration. The Casa Manana Revue, staged in the world's largest outdoor café-theatre and on the world's largest revolving stage, has been phenomenally successful.

E. C. W.

Institute of Musical Art Awards

Oscar Wagner, in charge of the Institute of Musical Art, New York, announces that twenty-three scholarships have been awarded to students for study at the Institute of Musical Art for the season 1936-37 as a result of competitive examinations held at the school recently. This number represents scholarships in the various departments of the school: cello, piano, voice, violin, orchestral instruments and the preparatory department.

An innovation in the preparatory department for children was the awarding of two scholarships given by the faculty in that department.

The institute opened officially on October 1 with an enrollment of 900 students.

The following are the winners of this year's awards: cello: Ruth Krieger, Ann Arbor, Mich.; piano: Daniel Gordon, Brooklyn, N. Y., and Frieda Jones, Fairfield, Neb.; violin: Gabriel Szitas, Ecorse, Mich., and Harold Wolf, New York City; voice: Donald Dickson, Lakewood, O., and John McCrae, Liberty Hill, S. C. In orchestral scholarships—bassoon: Jack Knitzer, New York City, and Erika Kutzing, Great Neck, N. Y.; clarinet: James Abato, Baltimore; double bass: John Bulik, New York City, and David Walter, Brooklyn, N. Y.; flute: George Neitzert, New York City; French horn: Charles King, New York City; oboe: Waldemar Bhosys, Brooklyn, N. Y., and August Fantilli, New York City; trombone: Harold Diner, New York City, and Morris Zudekoff, New York City; trumpet: Milton Davidson, New York City, and Alexander Fila, Passaic, N. J.; tympani: Charles Hershaft, New York City. In the preparatory department—piano: Bernard Garte, Roxbury, Mass.; violin: Victor Cimino, New York.

CAROL MOORLAND,
young American pianist, has been engaged for a tour of the Scandinavian countries this fall, including appearances in Malmö, Lund, Helsingborg, Gothenburg, Vesteros, Gavele and Stockholm, Sweden; Oslo, Norway; Helsingfors, Finland; and Copenhagen, Denmark. On October 22 she is to play in London. (Photo by Bruno, Hollywood.)

George Hoyen in South America

George Hoyen, young conductor of Boston, is in South America, fulfilling engagements as guest conductor for several orchestras there. Mr. Hoyen opened his itinerary in Chile, where he was welcomed by the U. S. Ambassador, Hofman Philip and Mrs. Philip, who gave a reception at the Embassy for Mr. Hoyen and Elizabeth Travis, American pianist. Following his first concert, which took place in the Teatro Central of Santiago, Chile, with Miss Travis as assisting artist, Mr. Hoyen was invited to return next year to conduct four concerts. After this Mr. Hoyen accepted an invitation from the Municipalidad of Valparaiso to take part in the fourth Centenary Celebrations. He conducted in Valparaiso on October 8 and 9, and, October 10, is to repeat one of the programs in Viña del Mar, the summer resort.

On October 17 Mr. Hoyen is to direct another concert in Santiago, with Rosita Renard, Chilean pianist, as soloist. After concluding his engagements in Chile, Mr. Hoyen plans to go on to Peru and the Argentine.

Crooks Visits Hawaii on Return to United States

Richard Crooks, tenor of the Metropolitan Opera Association, after a season of recitals in Australia, will sail for the United States on the Matson liner, SS. Mariposa. He will stop off to give a recital in Auckland on October 17, also a concert in Honolulu, Hawaii, October 26. Mr. Crooks appeared in Honolulu earlier this summer en route to the Antipodes.

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San Francisco Opera Series to Offer Outstanding Personnel

Leading Singers Engaged for Season Which Begins October 30—Reiner to Conduct German Works

SAN FRANCISCO.—Sixteen performances in twenty-four days make up the schedule for the fourteenth annual season of the San Francisco Opera Company, to open at the War Memorial Opera House on October 30. Once again artists of the Metropolitan will assume the principal roles, but local singers are playing a more important part than formerly in the whole picture of the season. The San Francisco Symphony again provides the orchestra.

This year General Director Gaetano Merola is inaugurating a series of performances at popular prices. Three operas—The Barber of Seville, Il Trovatore and Das Rheingold—make up this popular series. The regular subscription season consists of La Juive, Tristan and Isolde, Carmen, Rigoletto, Götterdämmerung, The Marriage of Figaro, Pagliacci and Gianni Schicchi in a double bill, Die Walküre, Forza del Destino, Tosca, and Otello. Tristan and Die Walküre will be repeated. The Marriage of Figaro is new to the local repertoire.

EMINENT ARTISTS IN CASTS

Lotte Lehmann and Lawrence Tibbett return to the company after several seasons' absence, the former to sing the name part of Tosca and Sieglinde in Die Walküre. Tibbett will appear in Rigoletto, Pagliacci, Gianni Schicchi, and Tosca. Flagstad, Melchior, Schorr, List, Gabor, Clemens, Meisle, Manski, and others of the Metropolitan's German wing, will assume their accustomed Wagnerian roles, under the baton of Fritz Reiner, who joins the San Francisco company for his first local season. Among the other standbys of opera hereabouts who are scheduled to return are Martinelli, for La Juive, Pagliacci, Forza del Destino, Otello and Il Trovatore; Rethberg for La Juive, Marriage of Figaro, Forza del Destino, Otello and Il Trovatore; and Pinza for La Juive, Carmen, Rigoletto, Marriage of Figaro, Forza del Destino and Barber of Seville.

Several of the Metropolitan's younger artists join the local forces for the first time. Most prominent of these is Charles Kullmann, who will have the leading tenor parts in Carmen, Rigoletto, Gianni Schicchi, Tosca and the Barber of Seville. Bruna Castagna makes her local debut as Carmen. Gina Vanna, Perry Askam, Norman Cordon and Carlo Morelli are other Eastern artists to sing here for the first time. The last named takes the role of Figaro in the Barber of Seville, Don Carlo of Forza del Destino and others.

Among the local artists is Josephine Tumminia, whose debut as Rosina in Rossini's masterpiece is prominently featured. She will again be Rosina, and in addition takes the part of Gilda in Rigoletto.

CONDUCTORS ANNOUNCED

As previously noted, Fritz Reiner will make his first appearances here as Wagnerian conductor. Another local newcomer among the conductors is Gennaro Papi, who will share the Italian repertoire with Maestro Merola and Richard Lert. William Tyroler is a new chorus master. Armando Agnini remains as stage and technical director, and Adolph Bohm as ballet master.

Merola has been experimenting with rehearsals wherein local understudy artists work with the chorus in principal roles. A kind of preview of this work a few days ago brought a smashing performance of the first two acts of Carmen with Eva Gruninger in the name part and Perry Askam as Escamillo. On the same bill Jean Merrill, Raymond Marlowe and John Howell did themselves proud with the second act of Tosca. The possibility and high desirability of a short season of opera with local principals was at once apparent. One hopes that something definite along this line can be announced before too long. A. F.

Cleveland Institute of Music Has Large Enrollment

CLEVELAND.—The Cleveland Institute of Music, embarking upon its sixteenth year, reports a steadily increasing enrollment expected to reach 700 when all registrations are in. Of particular significance this year is a record number of full-course students taking the four-year program for the Bachelor of Music degree.

Fifty events including lectures, artist and student recitals are on the institute calendar for 1936-37. The list of recitals to be given by faculty members, all nationally known musicians, is:

Arthur Loesser, piano, October 28; Nevada Van der Veer, contralto, November 18; Carlton Cooley, viola, December 9; Emanuel Rosenberg, tenor, January 13; Alice Chalifoux, harp, January 27; Edward Buck, cello, February 3; Beryl Rubinstein, piano, March 3; Josef Fuchs, violin, May 5.

The institute comparative arts course of public lectures, offered every Friday morning will this year embrace developments of literature, art and music and their interrelation during the late seventeenth and eighteenth centuries. The first lecture, The Forerunners of J. S. Bach, was given October 2 by Arthur Loesser, who in several subsequent lectures will talk on various phases of the music of Bach. Other lecturers on musical subjects are Denoe Leedy, Carlton Cooley and Herbert Elwell, all members of the institute faculty.

Literary subjects will be discussed by Henry William Taeusch, Western Reserve University English professor; Joseph Remenyi, professor of English at Cleveland College, and William P. Jones, Western Reserve assistant professor of English. Painting is covered by Rolf Stoll and Frank Wilcox, both instructors at the Cleveland School of Art. Joseph L. Weinberg, architect, is down for eighteenth century architecture, and Arthur Hadden Alexander, landscape architect, for sculpture. The course concludes with a program of contemporary music, May 28.

With Increasing Prosperity, Season Offers Much Promise, Berúmen Finds

New York Pianist and Teacher Discusses Instruction of the Young Keyboard Aspirant

Ernesto Berúmen, coming into the offices of the Musical Courier on a hot day this past summer, explained that he was seeking refuge from political oratory.

"Everywhere I go," he laughed, "loudspeakers, bearing denunciations or eulogies, seem to flood the atmosphere."

The interviewer waved him to a seat in a quiet corner.

"A conversation on tonal topics might be a good way to forget the storms on the airwaves."

"A conversation on music conditions has grown to be a pleasant one again, thanks to the lifting of the depression clouds," agreed Mr. Berúmen. "In both the concert and the teaching fields, the increased activity is heartening. My own instrument being the piano, naturally its return to favor has gratified me very much. Do you remember the rush of piano debutantes in the Town Hall recital list of last October? It looked for a while as if 1935-36 would be largely a piano season.

(Townsend photo)
ERNESTO BERÚMEN

EDUCATION OF THE CHILD

"Piano teachers of my acquaintance, too, report a marked upturn in enrollment of students, and we all notice, also, that parents seem to be taking music education for their children more seriously."

"How early do you think a child should begin to study piano, Mr. Berúmen?"

"I should say, about six years of age. Most children begin to awaken intellectually around that period, and if their interest is caught by a good teacher, they should find music one of their least pedantic and most rewarding studies."

Mr. Berúmen's own students and artist-students are all advanced pianists, the list including Blanche Gaillard, William Schoonmaker, Constantine Callinocos and Elvin Schmitt, who will make his debut in Town Hall, New York, in October.

"My wife, Mary Frances Wood, is soon to return to the recital platform," added Mr. Berúmen. Mrs. Berúmen was an artist-pupil of her husband. She is to be heard in private musicales and at the concerts of the La Forge-Berúmen Studios in the near future.

Mr. Berúmen's own concert engagements for last season included a joint appearance with Emma Otero, soprano, at the Hotel Willard, Washington, D. C., before an audience including many members of the Latin-American embassies. He played an all-Spanish list. Mr. Berúmen is frequently asked to specialize in music of Latin America and Spain.

For the forthcoming season, he plans to add to his already extensive and catholic repertoire several works of Brahms, and, of the moderns, pieces by Debussy, Scriabin, Prokofieff, Shostakovitch and Stravinsky.—M.L.S.

Levenson Works to Be Heard

Boris Levenson's Song Without Words will be played by Felix Robert Mendelssohn, cellist, and Pearl Newhouse will perform three piano preludes, at the Federation of Music Clubs' affair in Hotel Astor, New York, on October 30. On November 18 the Composers' Forum Laboratory will present a variety of his works, including his Hebrew Suite for solo instruments and six choral numbers.

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Madison, Wis., Launches Autumn Of Extensive Music Activity

Civic Association and Madison Vocational School to Sponsor Opera Performances—Resident Symphony Orchestra Enters Eleventh Year

MADISON, Wis.—Madison's musical season, which promises to be a most cosmopolitan one, got its send off October 6 when the U. S. Navy Band, directed by Lieut. Charles Benter, presented two concerts in the University of Wisconsin Stock Pavilion. The first of the pair was primarily for children. Both were sponsored by Zor Shrine temple.

The next concert on the list is that of John McCormack, tenor, who will sing November 2, auspices of the American Legion. Then will come the Don Cossack Russian Chorus, led by Serge Jaroff, on November 18 as the first program on a series sponsored by the Men's Union, student organization at the University of Wisconsin. Subsequent concerts in the series are those of the New English Singers on December 2; Richard Crooks, tenor, January 14; Bronislaw Huberman, violinist, February 16; and Poldi Mildner, pianist, March 16.

OPERA AND ORCHESTRAL EVENTS

The Madison Civic Music Association and the Madison Vocational School have announced four subscription programs for the season under the direction of Dr. Sigfrid Prager. The first will consist of two performances of Verdi's La Traviata in modern costume, with Margot Rebeil, Sol Heller, and Robert Long, Chicago singers, in the leading roles. These occur on November 23 and 24.

The Madison Civic Symphony Orchestra, entering its eleventh consecutive season under Dr. Prager's baton, appear in the next two concerts, February 9 and March 23. Marie Endres, concertmaster for ten years, will be soloist at the first, playing a Beethoven concerto. The final program is a Wagner Festival, with Lilyan Saroni, Chicago soprano; Karl Fischer-Niemann, Madison tenor; and Martin von Schweppe, Chicago baritone, as soloists. All choral units of the Madison Vocational School and the Sheboygan Civic Chorus will sing, and the Civic Symphony and the WPA orchestras are to play.

Three Madison singers won scholarships in the DeVoe Institute of Singing when the Madison school directed by Mme. Maude DeVoe conducted auditions. These were Clarice Witte, Arthur Beeken and Robert Hawkins. W. L. D.

Charles Sorce on the Air Weekly

Charles Sorce, a young Italian tenor who has been studying during the last three years with Mme. Berta Gerster-Gardini, used to sing on the Horn and Hardart Children's Hour (Paul Douglas, conductor). His voice

CHARLES SORCE,
tenor, in a scene from Pagliacci.

attracted the attention of a station in Detroit, where he was engaged. Next he was given a contract to broadcast every Tuesday afternoon over WJZ for Thrivo. He is now in his third year of that contract.

New York Madrigal Society Chorus to Receive Applicants

The women's chorus of the New York Madrigal Society (Marguerite Potter, director), will hear new applicants for membership until October 21. Auditions are held Mondays at 7, Tuesdays at 3 and Wednesdays at 11 o'clock, at 817 Steinway Hall, New York. A Town Hall, New York, concert and radio appearances are planned.

Van Vliet to Offer Recital

Cornelius Van Vliet, cellist, makes his first appearance of the season on October 23 with his own trio under the auspices of the People's Symphony Orchestra. Mr. Van Vliet rejoins the cello section of the New York Philharmonic Orchestra this season.

Grete Stueckgold's Plans

Grete Stueckgold, soprano, recently returned on the SS. Hamburg to her home in this country after a summer vacation in Europe. One of her first concerts this season will be presented over the Columbia Broadcasting System's network on the Pittsburgh Plate Glass Hour on October 18.

Petri Tours Russia

Egon Petri, Dutch pianist, recently completed a tour of Russia, which included thirty recitals in Moscow, Leningrad, Tiflis, Baku, Rostov, Charkow, Duiepropietrovsk, Kiev and Odessa. During the summer he has also been making a series of records and has fulfilled engagements in London and Paris. He spent a summer holiday at Zakopane in the Carpathians.

Walter Mill's Bookings

Walter Mills, baritone, has been engaged in Buffalo, Detroit and several mid-western cities for recitals and joint concerts next season. He gives a recital at Town Hall, New York, on November 30, his first in over two years. Mr. Mills is under the management of Annie Friedberg.

José Figueroa Returns to Paris

José Figueroa, violinist, passed through New York recently en route to Paris, following a summer spent in Germany, Poland and Porto Rico. Mr. Figueroa has resumed teaching at L'École Normale de Musique in the French capital, where he also makes appearances in concert.

Virginia Rea Sings at Convention

Virginia Rea, coloratura soprano, flew to Detroit on October 5 and appeared the following day before a gathering of three thousand Chevrolet dealers at the Fisher Theatre. She sang a program of operatic arias, one of which was Je suis Titania, from Mignon.

Harriot Eudora Barrows Reopens Studio

Harriot Eudora Barrows, teacher of singing, has reopened her studios for the season. Miss Barrows teaches in New York the early part of the week and in Boston from Wednesday to Friday.

Kullmann Arrives in America

Among those arriving in New York last month was Charles Kullmann, young American tenor of the Metropolitan Opera, who returned from the Salzburg Festival where he sang the leading tenor roles in Wagner's Die Meistersinger and Mozart's Cosi fan Tutte. Mr. Kullmann has been engaged for five performances with the San Francisco Opera this fall. On October 31 he is to be heard in The Barber of Seville, November 4 in Carmen, the 6th in Rigoletto, the 11th in Gianni Schicchi, and the 18th in Tosca. On his way to the Coast he gives recitals in Peoria, Ill., and in Denver. On the return trip he will sing in Omaha, in Minneapolis with the orchestra, in recital in Cincinnati and in Baltimore at the Peabody Conservatory of Music.

J. HENRY BOVÉ
has completed An Indian Epic in Song. a cycle of four songs. Mr. Bové studied composition with Joseph Marx in Vienna, and with Nadia Boulanger in Paris. For several seasons he toured the United States with Tetrazzini, Galli-Curci and Lily Pons.

Peabody Conservatory of Music Awards Scholarships

BALTIMORE.—Winners of the three-year scholarships at the Peabody Conservatory for the coming year have been announced with the opening of the fall term. Nearly 150 contestants participated in the competitive examinations. The geographic distribution of the applicants shows the national interest in the Peabody scholarships. Contestants came from Maryland, Michigan, North Carolina, Pennsylvania, Ohio, District of Columbia, New York, South Carolina, Virginia, West Virginia, Wisconsin and Texas. The students who successfully completed the requirements for the scholarships are as follows: Eldon E. Basney, Port Huron, Mich.; Boise Memorial Composition Scholarship; Maury G. Gould, New York, Woods Voice Scholarship; Mary Eidam, Rochester, N. Y., Peabody Cello Scholarship, No. 1.

Three-year scholarships in viola, piano, violin and organ were not awarded, but one-year awards in these branches were won by Keith Collins, Negaunee, Mich., in viola; Elizabeth Alrutz, Albany, N. Y., in piano; Marion Levin, Baltimore, and Gibbs Schroeber, Kenosha, Wis., in violin; and Anne Elizabeth Kraft, Parkersburg, West Va., in organ.

Further one-year awards were given: in voice, to Dorothy Aiken, Washington, D. C.; George Akers, Baltimore; Allen Frye, Youngstown, O.; Sara Leaman, Lancaster, Pa., and Carolyn Lobdell, Baltimore; in composition, to La Mar S. Parrish, Washington, D. C.; in flute, to Adam Wojtysiak, Baltimore; in clarinet, to Albert Sigismondi, Baltimore; in French horn, to Roy F. Krueger, Milwaukee, Wis.; in tympani, to William S. Hart, Jr., Baltimore.

The successful candidates in each branch will receive, in addition to the major branch, instruction in certain supplementary classes. They must obligate themselves to complete the full term and be free to devote their entire time to the courses outlined for them by the conservatory. At the expiration of three years the holder of a scholarship is expected to give a public recital.

Ida Elkan Institute of Piano Playing Opened

The Ida Elkan Institute of Piano Playing has opened studios in Carnegie Hall, New York. The director is Ida Elkan, composer of several books on piano instructions. Lessons will be given in class or private special classes for teachers.

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Strauss Operas Return to Prague German Repertoire

Foreign Conductors, Singers, Choirs, and Composers Acclaimed

PRAGUE.—In line with their protest against the elimination of non-Aryan artists in Germany, many Prague music-lovers have for three years now boycotted German recitalists and composers. In order to fill their houses, our opera directors and concert managers have therefore been compelled to reflect carefully upon every intended engagement. The German Theatre, however, made short work of this difficult situation by removing all shocking names from its repertoire—the reason why all the operas of Richard Strauss have been banished since 1933. But now that the illustrious composer has resigned his position as president of the Reichsmusikkammer, he is again allowed to achieve successes on our German stage.

ELEKTRA RESTORED

With eager attention a large audience listened to Elektra, Strauss' formerly revolutionary work, stage-managed by Renato Mordo and newly dressed by Leopold Kotulan. An interesting new-comer was guest conductor, Gustav Brecher, who acted as Leipsic opera chief until some few years back. His reading, however, was not as first rate as it is reputed to be. Skilled and authoritative as Brecher is, he is not able to enrapture and stir critical listeners.

According to Strauss, Rose Pauly is today the best interpreter of the title part. Indeed, she caused all former performances of Elektra to be forgotten and no one will remember this role more conscientiously sung or penetratingly acted. Lydia Kindermann gave an extraordinarily well-conceived impersonation of Klytaemnestra. Hilda Konetzni was such a beautiful-voiced Chrysothmnis that many must have regretted her part was not more prominent. Josef Schwarz and Adolf Fischer excelled in the rather thankless roles of Orest and Aegisth. Frenetic applause recalled all the principals many times.

KLEIBER'S ROSENKAVALIER

To make a long story short, I never heard a more insufficient delivery of Der Rosenkavalier under Erich Kleiber. He just managed to secure accord between singers and orchestra, which played without verve and radiancy. Hilda Konetzni, as Feldmarschallin, was vocally the best of the cast, the others were not equal to their tasks. Otto Ehrhardt's guest production was as conventional as the new decorations supplied by Leopold Kotulan.

After the first local hearing of a new review entitled Glueck Muss Man Haben (composed by Anton Profes), the German Theatre staged a play: Salzburg Ausverkauft. It drew full houses, but it must be said that Renato Mordo's work was not as witty as one would have expected. Among twenty-two numbers there were only three highlights: Toscanini's Concert, The Reporter, and The Chime. Ivan Francis wrote unassuming but pleasant pieces for two pianos, carefully played by Walter Suesskind and Kurt Behr.

SMETANA CYCLE

The Czech National Theatre, which this year played The Bartered Bride for the thirteen hundredth time, presented eight operas of Smetana in a festive series directed by various conductors. Jozka Charvat interpreted The Brandenburgers in Bohemia and The Wall of the Devil. Jaroslav Vogel led Libush and The Secret. Karel Nedbal earned hearty plaudits with Two Widows, Zdenek Chalabala was welcomed in The Kiss, Otokar Jeremias took up the baton for Dalibor, and Milan Zuna repeated his well-known reading of Bartered Bride.

OTHER EVENTS

The German Theatre cancelling all free passes of foreign correspondents, no report can here be made of the performance of Fidelio by the Vienna State Opera company, directed by Weingartner. Sorry.

Guest singers who recently *were* heard at both opera-houses, included Rose Huszka-Paloss, who sang Senta in commendable fashion; Konstantin Karenin, acclaimed as Cavaradossi; Zinka Kunc, not so fortunate in her acting, revealed in Aida a rich-toned soprano; and Magda Spiegel, as Amneris, admired for her ringing contralto.

FOREIGN VOCAL ENSEMBLES

When the Soviet State Choir from Moscow made its initial bow here, the hall was not only sold out, but besieged and stormed. The delivery of its Russian program was one of the most brilliant successes I have witnessed. Owing to the great demand for seats, the group appeared some days later, singing a new list with the same phenomenal qualities.

A chorus of Swedish girls, entitled Sancta Catarina, and led by Lilly Bjärquist, gave (in national costumes) a copious program of folk-tunes, solos, and two ditties by Dvorak. A large audience registered spontaneous delight.

Under the auspices of the British Council for Relations with Other Countries, the New English Singers were welcomed by an international and elegant public. Motets, canzones, madrigals, modern arrangements of folk-songs, and the Summer Canon were introduced with amazing variety in nuancing an exquisite care for detail.

The Lettish Choral Association delighted with folk-pieces and folk-loristic art music of its composers, new to Prague. Beautiful voices and cultivated ensemble work.

The Kedroff Quartet demonstrated how much its fame is justified. Russian hymns, Slovak, Polish, and Serbian folk-songs aroused the enthusiasm of a crowded house.

DVORAK AND REGER HONORED

In presence of the President of the Republic, the Society for the Erection of the Dvorak Monument gave a gala soirée at which three young artists, Ruda Firsusny (piano), Bedrich Jaros (cello) and Richard Zika (violin) gave remarkable interpretations of Dvorak's concerts for those instruments. Frantisek Stupka earned warm applause for his directing of the Broadcasting Station Orchestra.

In honor of the twentieth anniversary of the passing of Reger, the German Musical Academy presented two commemorative concerts which attracted surprisingly little attention. Admirable performances were given by Eugen Kalix, Franz Langer (pianists), Wily Schweyda (violinist), Else Broemse (contralto) and Franz Langer (accompanist).

CHORAL MUSIC

An artistic event of high order was the reading of Mahler's eighth symphony, in commemoration of the twenty-fifth anniversary of his passing. Alexander Zemlinsky conducted the Czech Philharmonic Orchestra.

Assisted by the Fok Orchestra under Karel Nowak, the German Singing Union lost its labor for remounting the oratorio In Jungen Tagen, by von Keussler. Judging from this mediocre performance, the score quite deserves to be forgotten. The unpretentious audience approved the work and soloists Elisabeth Blum-Hafenbraedl, soprano, and Adolf Michalka, tenor.

The Prague Female Teachers proved again to be among the best vocal ensembles of the fair sex. Accompanied by the Czech Philharmonic, they gave an unhackneyed program and scored great success. Monteverdi, Foerster, Honegger, and Caplet were the composers presented.

GERTH WOLFGANG-BARUCH.

Irene Ruppert to Make New York Debut

Irene Ruppert, young American pianist, is returning to America this fall and makes her New York debut on November 10 in Town Hall. For the last two years Miss Ruppert has been in Germany, studying under Winfried Wolf. She gave a concert in Berlin last December, followed by appearances in Vienna, April 14, and in London, April 23.

(Photo by Otto Kurt Vogelsang, Berlin.)

IRENE RUPPERT

Miss Ruppert was born in 1912 in Iowa City. Her mother played the piano and her father the violin. The child was first taught by her mother to play by ear and to accompany folk songs and dances. On starting to school, she continued her training in piano, and a few years later began to play the violin, continuing her work on the piano.

In college Miss Ruppert studied organ, and as a sophomore student of seventeen entered the annual contest of the City Symphony Orchestra and won an appearance as their soloist in two concerts directed by Ludwig Becher, playing the MacDowell second concerto. Miss Ruppert then studied piano under Dr. P. G. Clapp at the University of Iowa, received her Phi Beta Kappa, and was graduate assistant for the next two years while working for her M.A. degree. During this time she appeared frequently over the radio and gave weekly piano recitals for appreciation classes.

Baer to Sing in Middletown, N. Y.

Frederic Baer has been booked by his managers, Haensel and Jones, to give a recital in Middletown, N. Y., on December 8, under the auspices of the local Community Concert Association there. The baritone sang again this season on October 5 at the Worcester Festival.

Lilian Knowles' Engagements

Lilian Knowles, contralto, will give a recital before the members of the Westfield, N. J., Music Club, on October 14. Miss Knowles will also be soloist with the Singers Club, Charles Albert Baker, conductor, in Town Hall, New York, at their December concert, and shortly thereafter offers a recital at the Springfield (Mass.) Music Club.

Notable Buffalo Schedule

Symphonic, Chamber and Recital Events Provided in Lavish Abundance

BUFFALO, N. Y.—The board of directors of the Buffalo Philharmonic Orchestra Society (Mrs. Edgar F. Wendt, president), announce a series of five orchestra concerts, under the direction of Lajos Shuk, with the following soloists: Mischa Elman, Harold Bauer, Anna Kaskas and Amy Carey Pomeroy.

The Buffalo Symphony Society are bringing for their chamber music concerts the Budapest String Quartet, the Kroll-Sheridan-Gottlieb Trio, the Kolisch Quartet, the Roth Quartet and Leon Barzin, the Gordon Quartet and Olga Averino.

Zorah B. Berry will present Flagstad, Novaes, Szigeti and Antoine, the Boston Symphony Orchestra under the direction of Koussevitzky, Crooks and Olheim, Spalding and Franz, Schnabel and Eddy as an added attraction. Mrs. Berry has also engaged for a series of dance recitals the Jooss Ballet, Varian Winslow and her group, Trudi Schoop, and the Monte Carlo Ballet.

The Concert Bureau Inc. (J. Allen Fusca, director and Bessie Belanca manager) has announced a series of six concerts for the season 1936-1937. Artists listed include Richard Bonelli, Mario Chamlee and Ruth Miller, Florence Austral and John Amadio, Efrem Zimbalist, The Cleveland Orchestra with Artur Rodzinski, conductor, and John McCormack.

William J. Neill, Jr., announces a varied series, with Edith Mason and Walter Mills, Goeta Ljungberg, Nijinska, Sascha Gorodnitzki, Leonard Liebling, Luzzi, Jamet and Leroy, James B. Pond, Leonora Corona and Georges Miquelle, Hall Johnson's Negro Choir, Ted Shawn and His Male Dancers, De Loca and Noble, Percy Grainger and Cornelia Otis Skinner. L. H. M.

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Hippodrome Opera Reopens

Aida, La Boheme and Carmen Sung in Autumn Series

Aida served to reopen the season of popular opera at the New York Hippodrome, under the direction of Alfredo Salmaggi, on October 2. Several new members of the company were introduced. Maru Castagna-Fullin made her New York début as Amneris, revealing a warm contralto voice and knowledge of tradition, if her acting was somewhat restrained. Her husband, Vittorio Fullin, tenor, sang for the first time with the company in the role of Rhadames, which suits his sizeable voice and sympathetic style well. Janina Kuczynska, American soprano, in her début as Aida, showed vocal calibre and training for the part, though inexperience hampered much of her work. Foster Miller was an assured and sonorous King of Egypt; the veteran Nino Ruisi a dependable Ramfis; Ettore Nava, a dramatic Amonasro; Mildred Ippolito, the Priestess; and Costante Olivero, a Messenger. The chorus and the ballet were of the usual Hippodrome variety, and Fulgenzio Guerrieri conducted. The ex-world champion, Jack Johnson, was announced as leader of the Ethiopian cohorts in the triumph scene. The audience was a fairly large one. R. K.

Puccini's La Boheme on Saturday night drew a capacity house to the Hippodrome. The performance featured Ruth Rooney (Mimi); Santa Biondo (Musetta); Lawrence Power (Rodolfo); Angelo Pilotto (Marcello); Nino Ruisi (Colline); Giuseppe Interrante (Schaunard); and Enzo Ciccia (Benoit and Alcindoro). Fulgenzio Guerrieri was the able conductor. Of the principals, Mr. Power distinguished himself for a clear-voiced, appealing and ardent portrayal of Rodolfo. He sang the Che Gelida Manina aria in particularly admirable fashion. Miss Rooney also garnered applause for her singing of the fragile seamstress, and the other roles were in capable hands. Much enthusiasm was manifested by the audience.

On Sunday night Mr. Salmaggi introduced a new Carmen to a metropolis already well supplied with exponents of that glamorous part. The newcomer was Maru Castagna-Fullin, who was hailed for an impersonation vital, rich in color and convincing for its realism in depicting the gypsy trollop, who too often is tricked out with incongruous stage graces. Another achievement of the evening was Annunciata Garrotto's Micaela, sung with charm, simplicity and purity of tone. Ettore Nava was excellent as the Toreador, and Vittorio Fullin lent to the character of Don Jose vocal merit and dramatic finesse. Fritz Mahler conducted with skill and discrimination. The opera attracted an audience large in number and generous in plaudits. M. L. S.

ARTHUR KRAFT,

tenor, has joined the faculty of the Eastman School of Music, Rochester, N. Y. Mr. Kraft was soloist at St. Bartholomew's in New York for ten years and was associated with Frank La Forge at the La Forge-Berúmen Studios. He has been presented at many festivals, including the Bethlehem Bach Festival for seven years. In Chicago he was a member of the committee which introduced voice class lessons in the public schools.

Lawrence Power Heard Widely in Opera

Lawrence Power, tenor, besides appearing in grand opera in Europe, Asia and Australasia, has made two hundred appearances in the United States and Canada within the last three years. His engagements and re-engagements take in appearances with the Cincinnati, Chicago, Steel Pier, Chicago Civic Tours, Cafarelli (of Cleveland), Toronto and Hippodrome Opera Companies. At present Mr. Power is singing with the Hippodrome forces in New York City, his recent roles comprising Rodolfo in La Boheme, the Duke in Rigoletto and Count Almaviva in Barber of Seville. He also sang this fall four performances of Martha (in English) with the Essex County Opera at the Mosque Theatre in Newark, N. J.

LAWRENCE POWER
as Des Grieux in Manon.

Henry Holden Huss Lectures

On October 1, in the Steinway Concert Hall, New York, Henry Holden Huss delivered a lecture on the Modern and Ancient Methods of Piano Teaching. In his lecture he compared the modern scientific methods of today's teaching with the methods of yesterday. A large audience was present and Mr. Huss received congratulations from many piano teachers for his fine lecture. The occasion was the first meeting of the season of the Associated Congress of Piano Teachers, Jennie Buchwald, president. E. C.

Budapest University Chorus to Sing Here in January

In conjunction with a number of Hungarian-Americans and sponsored by the Intercollegiate Musical Council of which Marshall Bartholomew is president, Richard Copley will bring to this country the Budapest University Chorus, composed of forty-two male voices, and conducted by Victor Vaszy, leader of the Budapest Philharmonic Orchestra. This chorus is one of the oldest choral organizations in Europe and the first written document relating to the chorus dates from 1702. The chorus has toured Europe many times, visiting Munich, Leipsic, Berlin, Rome, Vienna, Copenhagen, Warsaw, Helsingfors, and participated in the Papal Mass during the 1925 Holy Year in Rome. They will be entertained by a number of leading American colleges and two concerts are scheduled for New York at Carnegie Hall on January 16 and January 31. The tour will extend as far west as Chicago and will comprise eighteen to twenty concerts in a period of three weeks.

Otto and Ethel Luening Appear at Yaddo Festival

Otto and Ethel Luening, flutist and soprano, were among the artists featured on the five concerts of chamber music presented last month by the Yaddo Music Group at Yaddo. Two of the programs were devoted to old music, three to contemporary composers. Mr. Luening also was represented as a composer, his Fantasia Brevis for clarinet and piano being played on September 13. Mr. and Mrs. Luening, and Ralph Kirkpatrick, harpsichordist, appeared with a string ensemble on September 15 in the Catamount Concerts at the Yellow Barn, Bennington, Vt.

Stuart Ross Begins Season

Stuart Ross will again be piano instructor at the Emma Willard School, Troy, N. Y., this season, going there for two days each week. He also is one day weekly at the Clarke Conservatory of Music, Philadelphia. The Flushing (N. Y.) Ars Musica Guild has re-engaged Mr. Ross as its conductor for the winter, and plans a concert in December and one in May. Another re-engagement for Mr. Ross is as pianist with the Singers Club. In October and part of November Mr. Ross is to tour with Rosa Ponselle; in December he will be heard in concerts with Kathryn Meisle and Paul Althouse. January finds him assisting artist with Richard Crooks, and in February and March he has concerts on tour with Loudon Greenlees and Lewis Emery. Mr. Ross has several New York recitals to play during the season, and three days a week coaches singers in repertoire, song and opera, at his New York studio.

Alli Rönkä to Make Town Hall Debut

Alli Rönkä is giving a recital of Songs of Finland in Town Hall, New York, on October 17. Miss Rönkä was born in Ely, Minn., of Finnish parentage. Last year she visited Finland and brought back many songs which she features on her programs. She is a graduate of the Institute of Musical Art of the Juilliard School of Music, and has made concert tours and given vocal illustrations of the lecture series, History of Vocal Art, by W. J. Henderson, music critic of the New York Sun.

Adelaide DeLoca to Offer Recitals

Adelaide DeLoca, American contralto, who is now under the management of William Neill, Jr., includes among her engagements this year, recitals in Buffalo, N. Y., and the surrounding territory. Among the engagements she has fulfilled have been appearances with Erno Rapee and his symphony orchestra in both concert and radio.

Sandor to Tour as Accompanist

During the season 1936-37 Arpad Sandor will go on tour as accompanist with Lily Pons, Helen Jepson, Joseph Bentonelli, Gaspar Cassado, Roman Totenberg. He will appear jointly with Jessica Dragonette, Rosemarie Brancato, Charlotte Symons, Alice Tully, Harriet Eells, Clyde Keutzer, Ruth Posselt, Marcel Hubert, Devora Nadworney and Gilbert Ross.

Wettergren Arrives for Second American Season

Gertrud Wettergren, Swedish contralto of the Metropolitan Opera, arrived in New York on October 5 by the SS. Kungsholm. She begins a tour of concerts preceding appearances with the Chicago Opera, rejoining the Metropolitan contingent late in the season. Mme. Wettergren has been appointed by King Gustaf V "Singer to the Swedish Court," the first woman in eight years to be thus honored.

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Annunciata Garrotto's Career

Annunciata Garrotto, American soprano, has sung extensively both here and abroad. Born in Omaha, Neb., the child first showed musical talent as a pianist. However, she later turned to vocal studies, and after graduating from the Omaha University she

ANNUNCIATA GARROTTO, as Madam Butterfly.

left for Milan, Italy, to work under Lina De Benedetto. Her operatic debut was in La Boheme at a small town in Italy. This was followed by engagements in larger opera houses, and she soon had a four-month season at the Royal Opera House of Malta. She made a nine-month tour of the Dutch Indies and of the Orient with the (Italian) San Carlo Opera Company, taking during this itinerary the roles of Madam Butterfly, La Boheme, Pagliacci, Manon, Carmen (Micaela), and Faust on more than 150 occasions. Returning to America, Miss Garrotto was engaged by the National Broadcasting Company on a coast-to-coast opera broadcast under the baton of Wilfred Pelletier. She next fulfilled engagements with the Chicago Opera. At the New York Hippodrome she has appeared more than one hundred times. In New York she has sung Madam Butterfly, La Traviata, Iris and other roles.

Boston has heard her in Madam Butterfly and Otello. She also made operatic appearances in Atlanta, Omaha, Providence, Detroit, Springfield (Mass.), and elsewhere. As soloist under the direction of Erno Rapee she was heard at Radio City Music Hall in New York, and she has sung before the Mozart Club of New York and the New York City Club. Her radio engagements have covered WJZ, WEAF, WINS, WEVD.

Hungary Celebrates Popular Fetes

BUDAPEST.—The recent celebration of St. Etienne's Week saw an annual occurrence in Budapest, in honor of the first King of Hungary, marked by popular musical manifestations. From August 14 to 20, the Municipal Theatre held a series of performances illustrating the folk-dance and song of the country. Gypsy music and songs were featured in these festive dances. The czardas, alternately gay and melancholy, served as a basis for many of the numbers.

Paderewski Performs Favorite Pieces in His Film "Short"

LONDON.—In the short film which he recently made at the Denham Studios, Paderewski plays a number of the works with which his name is associated. These include part of the first movement of Beethoven's Moonlight Sonata, a Schubert impromptu, and Liszt's second rhapsody.

Foreign News in Brief

In Memory of Respighi

FLORENCE.—A solemn commemoration in honor of the late Ottorino Respighi was held in the Sala dei Duecento (Palazzo Vecchio) attended by the Prefect, the city authorities, many musicians and a large public. Guido Guerrini, director of the Florence Conservatoire, spoke in eloquent and moving terms of Respighi's work, his services to Italian music, his high worth as a teacher, also of his learning and culture and the noble individual qualities which endeared him to all who knew him.

This verbal commemoration was followed by the performance of a program selected from the master's works. The fine Quartet of the Stabile Orchestra Fiorentina (Ferrara, first violin, Siriotti, second violin, Formentini, viola, Lippi, cello) played Quartetto Dorico; Eleonora Visicola accompanied by pianist Fanelli interpreted a number of songs; and finally the elaborate sonata in B minor was beautifully read by Attilio Brugnoli, pianist, and Giulio Bigmi, violinist.

D. N. L.

La Argentina Society Founded

PARIS.—An international society, The Friends of La Argentina, is being formed here for the purpose of perpetuating the memory of the great dancer and realizing the philanthropic work to which she devoted so great a part of her effort: the foundation of a retiring home for dancers. The society also proposes to create an Argentina Museum. I. S.

French Subventions Voted

PARIS.—Acting on the proposition of M. Jean Zay, Minister of National Education, the French Chamber of Deputies has voted a subvention of 4,900,000 francs to be divided among the four state theatres. Of this sum, the Opéra-Comique is to receive two millions.

Vallas Marries

MARHLES, FRANCE.—The marriage was celebrated here in July, of Léon Vallas, known in America as lecturer of the Alliance Française, and Paule de Lestang, professor of voice and accompanist at the Lyons Conservatoire. I. S.

Leipsic to Honor Wagner

LEIPSIC.—In 1938 the 125th anniversary of the birth of Wagner will be celebrated, on which occasion his native city Leipsic is to give re-stagings of all of his works, including Die Feen, Liebesverbot, and Rienzi.

I. S.

Volinine Decorated

PARIS.—Alexandre Volinine, dancer, formerly of the Moscow Imperial Theatre, and partner of Pavlova, has recently been awarded the French Legion of Honor decoration. I. S.

Norena Scores in Copenhagen

COPENHAGEN.—At the summer season in Tivoli we have heard only local artists, with the eminent exception of Eidé Norena, who gave a superlative vocal recital and whose work had full appreciation from a large audience. Her voice seems fuller and warmer in tone than ever, while her technical knowledge and musical feeling are astonishing.

C. L. N.

Concerts for Scotland

EDINBURGH.—Concerts have been scheduled during 1936-37 for Edinburgh and Glasgow by the Vienna Symphony Orchestra, conducted by Weingartner; Horowitz, Schnabel and Huberman, Segovia, Szigeti, Rachmaninoff, Heifetz, Smeterlin, Lamond, Kipnis, Florence Austral, and a vocal quartet composed of Dino Borgioli, Eva Turner, Sabine Kalter and John Brownlee. K. S.

Hans Merx in Cologne Recitals

COLOGNE.—Hans Merx gave one of several lecture-recitals here at the State Academy of Music recently, speaking of and singing songs by Old English, Irish and Scotch folksongs, also songs by Stephen Foster and American composers of the present day. Horace Johnson's Fragments, particularly The Deserted Garden, won success, and the director of the academy has placed the Johnson songs in the library. Director Hasse, leader of the Academy, deserves special thanks for bringing out the idea of artistic understanding between peoples of various lands. R. W.

Pizzetti Succeeds Respighi

ROME.—Ildobrando Pizzetti, Italy's prominent composer, has been appointed to the chair of advanced composition at the St. Cecilia Academy, left vacant by the death of Ottorino Respighi. S. S.

Marchesi Sings Over Radio

LONDON.—Blanche Marchesi, who has been living in London for the past few years, gave a recital recently at the London B.B.C. All the songs on her program had been originally introduced by Mme. Marchesi in former recitals many years ago.

Blind Pianist Wins Premier Prix

PARIS.—The coveted Premier Prix for piano, awarded annually by the Conservatoire, has this year gone to George Themeli, twenty-year-old blind pianist. This is the first time the Conservatoire prize has been given to a blind musician.

Fugère's Memory to Be Honored

PARIS.—The Municipal Council has voted a bill whereby a commemorative plaque is to be affixed to the house in which Lucien Fugère, celebrated French baritone, was born, and whereby the name of this artist will be given to a street in Paris. One of the "glories" of the Opéra-Comique, Fugère identified himself with many roles, and is particularly remembered for his creation of the role of the Father in Charpentier's Louise. Fugère was born in 1848 and died in 1935. At the time of his passing he was still active, fulfilling operatic and concert engagements throughout France. I. S.

Rome Prize Awarded

PARIS.—The Rome Grand Prize in composition has this year been awarded to Marcel Stern, pupil of Henri Busser. The first second Grand Prize as well as the second second Grand Prize also went to Busser students, Challan Henri and Henri Detilleux respectively.

Paris Opera in Temporary Quarters

PARIS.—The recent fire materially delaying the institution's re-opening, the Paris Opera will continue to give its performances in the Theatre Sarah-Bernhardt.

English Music in Germany

WIESBADEN.—Under the auspices of the Permanent Council a program of English music was given under the direction of Carl Schuricht. The program comprised the concert overture Froissart (Elgar), Four Conceits (Eugene Goossens), third symphony (Bax), symphonic poem Ad alta (Herbert Bedford), North Country Sketches (Delius), and overture to Aristophanes' comedy The Wasps (Vaughan Williams). The Wiesbaden Symphony Orchestra officiated.

Roesgen-Champion's New Works

PARIS. — Marguerite Roesgen-Champion, Parisian composer-harpsichordist-pianist is booked for important recital and orchestral appearances this season with leading Parisian orchestras, as well as with those of other musical centres of France, Switzerland, Belgium, Holland, and Italy. Madame Roesgen-Champion is now completing a concerto for harpsichord and orchestra. While on vaca-

DR. HERBERT GRAF,

young Viennese stage director, engaged for Italian and French operas at the Metropolitan Opera this season. He is also engaged for the Florentine May Festival in 1937. Dr. Graf was the stage director of the Die Meistersinger performance which Toscanini conducted at Salzburg this summer. (Photo by Apeda.)

tion in Switzerland she composed a number of religious works, wrote a series of articles on the formation of the music of the Christian Church from the time of the Apostles, and corrected the final proofs of some new songs and her French Suite for flute and harp, to be published this autumn. I. S.

May Beegle to Have Important Concerts

Events scheduled for Pittsburgh, Pa., under the sponsorship of May Beegle, include the May Beegle Concerts at the Syria Mosque: October 16, Kirsten Flagstad; November 10, Jascha Heifetz; November 20, the San Carlo Opera presentation of Cavalleria Rusticana and Pagliacci; December 5, the Monte Carlo Ballet; December 18, the Don Cossacks; January 8, Vladimir Horowitz; February 6, Trudi Schoop and her Comic Ballet. The Art Society of Pittsburgh, also under the auspices of Miss Beegle, lists six evenings at Carnegie Music Hall: October 23, Enid Szantho; November 6, Moscow Cathedral Choir; December 8, Robert Casadesus; January 15, Trio Italiano; February 12, Georges Enesco and Felix Salmond; March 5, Ezio Pinza. Miss Beegle also has charge of the Pittsburgh Orchestra Association concerts, which comprise: November 3, Chicago Symphony Orchestra, Frederick Stock, conductor; December 12 and 13, Boston Symphony Orchestra, Serge Koussevitzky, conductor; February 24, Philadelphia Orchestra, Eugene Ormandy, conductor. Miss Beegle also offers a season at the Schenley Theatre of plays for children, put on by the Clare Tree Major players.

Totenberg to Play in New York

Roman Totenberg, violinist, returning for a second American concert season, is scheduled for another New York recital at Town Hall on November 17, with Arpad Sandor at the piano.

Huehn to Sing in Grand Rapids

Julius Huehn, baritone of the Metropolitan Opera, sings at Grand Rapids, Mich., on November 20, under the auspices of the St. Cecilia Society.

Crooks for Nashua

Richard Crooks sings in Nashua, N. H., on November 20.

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Los Angeles Concert Includes Scores by Toch and Schönberg

American Premiere of Former's Music for Baritone and Orchestra a Feature—Nyi-regy-ha-zi Soloist in Tschaikowsky Program—Recital by Davidoff Opens Season

LOS ANGELES. — Two symphony concerts were given on September 23, a special benefit performance by the Philharmonic Orchestra under Otto Klemperer in the Philharmonic Auditorium, and the regular WPA Symphony Orchestra concert in Trinity Auditorium, with Modest Altschuler conducting.

The Philharmonic concert was the inaugural musical performance of the American Guild for German Cultural Freedom, and it attracted a fairly good audience. The highlight of the occasion was the first American performance of Ernst Toch's Music for Orchestra and Baritone which was distinguished by Emery Darcy as soloist. The work was elegiac in character, powerful in its rhythmic force and orchestrated with superb craftsmanship. A maximum of effect was obtained with rigid economy of material, though the repetitive figurations tended to become monotonous before the end.

The voice purported to be that of a cathedral builder, apostrophizing the Deity. Much of the vocal line was unsupported, and the voice was invariably treated in an instrumental manner. Darcy's resonant baritone showed a fine quality and sincere feeling and every syllable was distinctly enunciated. He again proved himself an artist of outstanding ability, especially in view of the exceptional difficulty of the melodic line, which he carried with assured intonation, properly reserved emotion and splendid musicianship.

Clemence Gifford deserves equal commendation for her fine singing of the Song of the Wood Dove, from Schönberg's Gurre-lieder. Her voice was of lovely timbre, infused with the poignant emotion requisite to the selection.

Dr. Toch was in the audience and was called for numerous bows, showing the appreciation of the auditors for a new and modern work. Schönberg was also present, but declined to show himself, despite applause which assumed the proportions of an ovation.

Otto Klemperer opened his concert with the Mozart Magic Flute Overture, done with exquisite finesse and delicacy, and he gave perfectly balanced accompaniments to the two singers. He concluded the program with his usual scholarly reading of the Beethoven Eroica Symphony.

Prince Hubertus Loewenstein introduced the three speakers of the evening, Rev. McNicholas, representing Archibishop John J. Cantwell, Rabbi Edgar F. Magnin and Rev. Dean Beal. They spoke briefly regarding the aims and objects of the society, commending its intent to promote cultural and especially artistic freedom, for, as Rabbi Magnin declared, "genius knows no nationalism, no race, no creed."

ALL-TSCHAIKOWSKY PROGRAM

By neglecting to wait for the fourth performance this year of the Beethoven Eroica Symphony, it was possible to attend Trinity Auditorium in time to hear Erwin Nyi-regy-ha-zi as soloist in the Tschaikowsky first piano concerto. He displayed astounding feats of pianism with the utmost aplomb, rising to climaxes that carried the piano tones clear through the loudest orchestral masses. This romantic type of work is best suited to Nyi-regy-ha-zi's dynamic playing, and it was just such a performance as the moody Tschaikowsky could have wished.

The first movement was given with sincere sentiment, the second with considerable poetry, and the vivid dance of the finale was held at a terrific tempo. Some liberties were justified by the resultant effects, and the interpretation was both individual and interesting. The audience gave him a prolonged ovation, demanding three encores which were the Sauer Music Box, the G minor prelude of Rachmaninoff, and the Schubert-Liszt Erlkönig. The piano remained triumphantly whole, but by a very narrow margin.

The concert was a request repetition of the all-Tschaikowsky program previously presented by Modest Altschuler, and included the Voyevode Overture, the *andante* and *finale* from the fourth symphony, and the Nutcracker Suite. Altschuler is a fine Tschaikowsky exponent and gave his readings with surety and skill, with the orchestra playing splendidly under his controlling baton. The house was full, and over a thousand persons had been turned away from the box-office.

YASHA DAVIDOFF SINGS

The Hollywood musical season opened on September 28 with Jack Glendower's presentation of Yasha Davidoff in the Hollywood Concert Hall. An enthusiastic audience warmly approved thte young basso-cantante, and tendered him applause that was ill satisfied with only three encores.

Davidoff sang with much feeling, showing a voice of naturally beautiful timbre and exceptional power. His intonation was satisfying, as he took his intervals firmly and decisively. He has matured considerably since his appearance here three years ago, but he is still young and can doubtless exploit his already fine voice to much greater advantage.

A feature of the evening was Josephine Forsyth's lovely Lord's Prayer, devotionally sung in Hebrew. It had the assistance of the composer at the piano, and both artists were given long and appreciative plaudits. Ruth Bowes officiated capably at the piano, affording the singer competently balanced accompaniments.

EUTERPE CLUB OPENS SEASON

The Euterpe Opera Reading Club began its season on September 29, in the Biltmore Theatre with a reading of Bizet's Carmen. The principals were in costume, and the choruses were interpreted by an ensemble of sixteen voices from the Woman's Lyric Club. Maria Merova made an attractive and thoroughly competent Carmen, singing with excellent voice. Bonnie Zobelein sang Micaela admirably. Raymond de Roulet appeared as Don Jose, and John Ellis as Escamillo. Roland Paul discussed the opera, and Mrs. M. Hennion Robinson supplied the piano accompaniments in an almost orchestral manner.

R. D. S.

Rambling Around

The Southern California Symphony Association, sponsoring the Los Angeles Philharmonic Orchestra, announces a twenty-week season of concerts with the opening pair on November 25 and 27. The first popular Saturday night concert will be held on December 5. As in the past, the pairs will be given on alternate weeks, with Saturday nights every other week under the conductorship of Otto Klemperer. The closing concert of the season is on April 24. More than $100,000 has now been raised by popular subscriptions of the needed $150,000.

* * *

Frances Warren Haynes, mezzo-soprano, graduated in 1920 from the music department of the College of the Pacific, Stockton, Cal., and then located in Los Angeles for teaching and singing. She has coached with John Smallman and for the past eight years has been an assistant in his studios. Miss Haynes specializes in oratorio and has appeared four times with the Los Angeles Oratorio Society, and also has had engagements with the Glendale Oratorio Society, and at Bakersfield, Santa Barbara and other California cities. She is the contralto of the Tudor Singers Quartet directed by Mr. Smallman.

* * *

Florence Russell, soprano and teacher of voice in Los Angeles, directs opera classes at her studio. Tannhäuser will be given October 12 and Aida December 10. Of her artist pupils, Nita Rothman gives a recital on October 24, and Dorothy Brockman appears November 8 in a Hugo Wolff program.

* * *

Irene Robertson, organist of the Los Angeles First Methodist Church, gave a recital on September 28 dedicating the new Lander

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tenor of Hollywood and the Paramount Studios, has been contracted to sing weekly on the Camel Caravan program for the next one and one-half years over the Columbia network. This broadcast comes from Hollywood each Tuesday.

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* * *

Dr. Alexis Kall, musical lecturer and teacher, has been located in Los Angeles for the past eighteen years. In addition to a class of piano pupils he devotes much of his time to lecturing on Russian music, and has appeared in important cities of the United States, commenting on Stravinsky, Prokofieff, Rimsky-Korsakoff, Scriabin, Cui, and other Russian composers whom it is stated he has known personally. Recently he gave lectures on the History of Russian Songs with the assistance of Nina Koshetz, contralto; and Russia Sings with the aid of Albert Rappaport, tenor.

* * *

Earl Meeker, teacher of voice in Los Angeles and Pasadena, has been teaching in Southern California for the past twenty years. For the last five years he has directed the chorus choir of forty voices at the Los Angeles Asbury M. E. Church. He also is director of the Chaminade Lyric Club (thirty women's voices) at Monrovia, Calif., and is director of the Philomel Sextette of young ladies fulfilling radio and concert engagements. Mr. Meeker also teaches privately.

* * *

Eleanor Hazzard Peacock, soprano and teacher of voice, a resident and teacher in Detroit, Mich., for many years, has located in Hollywood. During the past five years she has been teaching in Berlin. Mme. Peacock has appeared in concert and recital in the United States during the past twenty-five years. She specializes in Lieder singing and gives lecture recitals. Mme. Peacock is under the management of L. E. Behymer of Los Angeles.

* * *

Joe Waugh, teacher of voice, musical director and tenor singer, has been located in Los Angeles for the past twelve years. For three years he has been director of the Angelus Temple Chorus of 125 voices broadcasting each Sunday night over radio station KFSG. Mr. Waugh is also director of the Alhambra Bethany Male Chorus of 100 voices, the Temple Male Chorus of 100 singers and has been tenor soloist in the Hollywood Pilgrimage Play for the past seven years. He maintains a studio at the conservatory in Angelus Temple.

* * *

The Los Angeles Opera and Fine Arts Club (Louise Ward Watkins, president) opened the 1936-37 season with a musicale on September 24 at the Los Angeles Royal Palms Hotel, including the presentation of excerpts from the opera Kinchi by Edoardo Sacerdote.

* * *

Helen Bates Omeron, voice specialist of Los Angeles, announces that her artist pupil, Siroon Mangurian, mezzo-soprano, appeared on September 5 at Detroit, Mich. Dr. Carl Omeron, tenor is making a concert tour during October which includes Oklahoma, Kansas and Arizona. Dr. Omeron has been broadcasting weekly over station KFI in Los Angeles. Marion King, contralto, has returned from a concert tour in the East and appeared on September 23 in Pasadena.

* * *

Samuel Zimbalist, located in New York for the past fifteen years, is now a resident of Hollywood with a studio in the San Fernando Valley. He was formerly connected with the New York NBC studios. Mr. Zimbalist is now devoting himself exclusively to composition and to the making of arrangements for radio use.

* * *

L. E. Behymer, impresario of Los Angeles, announces recitals by artists in California cities as follows: Jascha Heifetz, October 5, at the Oakland Forum, Oakland; Kathryn Meisle, October 26, with the Amphion Club, San Diego; October 29 at Stanford University, Palo Alto. Kirsten Flagstad, October 30, Pasadena Artist Series; Sacramento Artist Course, November 4; November 9, Claremont College series. Mme. Flagstad opens the Behymer Artist Series November 10 at Los Angeles and the Santa Barbara series on November 24 for the Music and Art Association. The Kolisch Quartet makes its Western debut in San Francisco in the Chamber Music Series, October 28; Fresno Musical Club, October 29; Los Angeles Chamber Music Series, October 30; Coleman Chamber Music Series, November 1. Ezio Pinza starts the Chico Music Series in the College Auditorium October 12. Mme. Lotte Lehmann begins the Music and Art Series November 19 at San Mateo and appears at the Amphion Club, San Diego, November 27 as well as at Fresno November 30. Harold Bauer plays for the San Mateo series November 30. Fritz Kreisler's first California appearance this season will be at State Teachers College, November 18 at San Jose, followed by the Behymer Artist Series in Los Angeles November 19 and 24 and the Wilson Series Pasadena, November 20. Ruth Slenczynski, child pianist, opens her Western tour appearing with the San Francisco Orchestra and at the Los Angeles Behymer Series on December 15.

* * *

Lillian Sloane, vocal teacher and coach of Hollywood, is coaching and preparing the following movie artists for music roles: Simone Simon, Twentieth Century-Fox; Binnie Barnes, Universal Pictures; Michel Loring, Universal Pictures; Anne Loring, Warner Brothers-First National; Lina Gastoni, Warner Brothers-First National; and Richard Ritchie, appearing in The Wind and the Rain at the Pasadena Community Playhouse.

* * *

Richard Drake Saunders, Musical Courier correspondent and music critic of the Hollywood Citizen-News, has begun a series of Monday night lectures on the history of music.

* * *

Alexander Borisoff succeeds to the first chair in the cello section of the Los Angeles Philharmonic Orchestra, following the resignation of Ilya Bronson who has been associated with the orchestra since its formation.

* * *

The Pasadena Grand Opera Company season opens October 16 at the Civic Auditorium with the Masked Ball (Umberto Martucci, conducting). Adrian Awan is the stage director and Jean Cerailee of the Pasadena Artists Musician's Guild is the producer, director and impresario. The cast for the Masked Ball includes Claudio Frigerio, former baritone of the Metropolitan Opera; Georgia Stark, coloratura soprano; Ann Traverso, soprano; Ludovico Tomarchio, tenor; Alfonso Pedroza, basso; Robert Sellon, bass; Simon Russek, bass-baritone. The Ernest Belcher ballet will dance in the last act. Other operas to be staged this season are Rigoletto, October 27; I Pagliacci, November 6; Hänsel and Gretel, December 11.

* * *

Sylvain Noack, for sixteen years concertmaster of the Los Angeles Philharmonic Orchestra, has resigned from that organization in order to devote his time to the motion picture studios, where he is in great demand. He will continue at the head of his own quartet, with several concerts scheduled for this winter. C. D. K.

McClanahan Back in New York After Visit to Coast

After concluding a summer class at his New York studio, Richard McClanahan left for California, where he and Mrs. McClanahan had a month's vacation. Mr. McClanahan was guest teacher for the Golden Gate College in San Francisco on September 10, delivering a lecture on the work of Tobias Matthay and several private lessons.

Since his return to New York on September 14, Mr. McClanahan has been active as director of the Riverdale School of Music. Among those assisting him there are Mrs. McClanahan, associate director; Emmamay Norman King, piano; Fay Bricken, violin; Arthur Christmann, clarinet and wind instruments; Tsuya Matsuki, musicianship; Jane Wyeth, harp; David Bruce Scoular, voice; William Wenger, class piano; Clement Barton, orchestra. The Glee Club of the Riverdale Country School is to tour Europe next summer under the direction of Mr. Scoular.

Mr. McClanahan also maintains a New York studio. In addition he is a member of the piano faculty of Vassar College, Poughkeepsie, N. Y., and of the Neighborhood Music School in New York.

Pons Heads Campaign for Los Angeles Orchestra

Lily Pons, Metropolitan Opera soprano, is heading a drive to raise $150,000 as a fund for the Los Angeles Symphony Orchestra. To insure the continued existence of that musical organization Miss Pons is making personal and radio appeals, and she plans to give a concert the proceeds of which are to be turned over to the fund. The drive, sponsored by leading social and civic figures, reached its climax on October 8 at the Ambassador Hotel in Los Angeles, at which Miss Pons presided.

Due to her motion picture activities, Miss Pons will not embark on her annual recital tour until the end of November. Her New York concert is scheduled for January 12.

Rethberg and Pinza Conclude Australian Tour

Elisabeth Rethberg and Ezio Pinza, soprano and basso of the Metropolitan Opera, on concluding a series of joint recitals in the leading cities of Australia, sailed for the United States, arriving in San Francisco on October 5. Mme. Rethberg will open her American concert schedule in Edmonton, Canada, on October 19, while Mr. Pinza is to give his first recital of the season at Ottumwa, Iowa. Both artists take leading parts in the San Francisco Opera season from October 30 to November 22 before presenting the first in a series of fifteen joint recitals throughout the United States at Steubenville, Ohio, on November 27. Both Mme. Rethberg and Mr. Pinza return for the Metropolitan Opera season and several New York concert engagements.

Winnetka Music Club Series

An ambitious program is announced by Winnetka (Ill.) Music Club for its 1936-37 artist recital series in New Trier High School Auditorium. Thirteen years of presenting music and artists to the North Shore has encouraged the club to break a precedent of years standing by opening its season on October 24, with the appearance of Lauritz Melchior, whose joint appearance with Kirsten Flagstad last season was one of the high spots of the year. The second program, on December 7, will have Vera Brodsky and Harold Triggs, two-piano team, as soloists. Marian Anderson, contralto, appears on the third program in January. Albert Spalding returns for his fifth appearance in the Winnetka course to furnish the February program, and the series is to be completed on March 1 by Myra Hess.

THELMA SPEAR LEWISOHN,
soprano, is to give her first Town Hall, New York, recital on October 11, with Isadore Freed, pianist, as assisting artist. Her program includes the first performance in New York of an aria from Mozart's Apollo and Hyacinthus, written in the composer's twelfth year; songs of Shakespearean inspiration, songs of contemporary inspiration, and songs of Jewish inspiration. Mrs. Lewisohn has given concerts in both America and Europe. (Photo © Bachrach.)

Webster Aitken in English Appearances

Webster Aitken has recently given four private recitals in England, and on October 15 the young American pianist is to play a Mozart concerto with the orchestra at Worthing, followed by a recital at Dartington Hall, Devon. Before he sails home on the SS. Queen Mary on October 28 he will give a recital in London on the 26th. His American season opens with a recital at Bennington College, Bennington, Vt. He is to be heard in New York at the Town Hall on November 29.

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NEW YORK OCTOBER 10, 1936 No. 2907

A recent New York Times caption asks: "Shall We Cherish Art or Banish It?" The obvious answer is: "Let's Heal It."

—o—

Fire Dance, by De Falla, could appropriately be used just now as the Spanish national hymn.

—o—

An artist wrote to a manager asking for dates, and the latter sadistically sent him a calendar.

—o—

Has it struck diffuse young composers that long preambles or introductions in orchestral works receive their worst setback from Brahms in his four symphonies? He gets to his subjects as quickly as possible and lets them establish their own moods.

—o—

New Messiahs of Music

Politics makes strange bedfellows, so goes the saying. It is proved again by some press matter which reaches the Musical Courier, sent by the campaign managers of the Republican party.

Their voluminous sheets set forth the premises that "artistic expression requires individualism," and that "individualism is not possible under the regimentation of the New Deal." Arguments follow to prove to artists, including musicians, that their salvation is to be achieved only by voting for Landon. "Are they," asks the Republican literature, "to be plowed under, like pigs and cotton?"

The WPA Music Project comes in for severe lashing, as "restriction on the freedom of opportunity for every person to use his own talent to the best of his ability," and "inclusion of many stranded foreigners on the Project, in place of Americans." An attack is made also on Miss Perkins, Secretary of Labor, "for the admission to this country of foreign artists, orchestra leaders, and others, to secure employment while superior artists of American background and accomplishment were ignored. It might be noted that it was this same prominent New Dealer who spent a considerable period of taxpayers' time this summer patronizing the music festival at Salzburg, Austria. If she is such a lover of music why did she not step forward to further the cause of the American artists and festivals?"

Ridicule is poked also at the fact that $10,134,116 has been spent so far on the Music Project, with 15,000 musicians on its rolls. "These figures indicate that the average 'gratuity' amounts to seventeen dollars per week per artist! Staggering! Munificent! Musicians and artists, who have spent a lifetime learning their art are now expected to vote for the New Deal again, because they received seventeen dollars average weekly 'relief wages'! Also consider the remaining hundreds of thousands of struggling artists who received nothing, because of opposite political faith or insufficient New Deal 'contact.' They will not be fooled again! What the artist wants is a real job!"

While the Musical Courier indulges in no political activity whatsoever, this paper would be remiss in its duty to musicians, did it not point out that the foregoing Republican statements are partly fallacious, partly untrue, partly amusing.

The musician was "using his own talent to the best of his ability" before the crash of 1929, and nothing has happened under the New Deal to prevent him from continuing to exercise those qualities; nothing, except general economic distress whose beginning was under Republican rule from 1929 to 1932, when Roosevelt became President.

Of course the unemployed musician desires a job, but the Landon politicos suggest no method for him to get one. At least the present administration is alleviating the need of as many musicians as are eligible for such help.

They do not receive seventeen dollars per week, but average $22.50. Furthermore, the pay is not a "gratuity," as work is performed in exchange for the money received. And "opposite political faith" does not bar anyone from being employed by the Music Project. A large number of musicians, known by the Musical Courier to be Republicans, are in the orchestras and other musical units subventioned by the Government.

The reference to Miss Perkins and Salzburg is altogether childish and unworthy of consideration.

There may be some merit in the proposition that foreigners should not be permitted to receive WPA assistance, but even that has not been demonstrated to the satisfaction of all of us. The question is under hot discussion, and its pros and cons surely are debatable.

The political pamphleteer winds up by saying: "Enroll now in the American Artists Landon-Knox Clubs. . . . Send 25 cents for your copy of our official campaign song entitled 'Win With Landon.' Then sing it, play it, swing it, and do it!"

The best advice to musicians is to vote as they like, but not to be influenced by specious suggestions, vague promises, and arguments that decend into mere abuse.

Music will survive under either Roosevelt or Landon, but at least the former is trying to help musicians, while the Republican nominee has yet to prove his interest in the cause. He probably has not seen the press matter in question, and does not even know that he is the great and devoted champion of Art!

—o—

"Please Excuse It"

In the Argonaut (September 25), San Francisco weekly, there is an article entitled "An Unfair Editorial," which refers to one published in the August issue of The Musical Courier, treating of the confused orchestral situation in the Pacific Coast city.

The Argonaut's spokesman, Alfred Metzger, sets the Musical Courier to rights by saying that no confusion exists in the matter, and that there is local contentment in the arrangement whereby San Francisco enjoys the ministrations of the regular Symphony Orchestra and the Municipal Orchestra series, the citizenry being taxed to support the latter, on the basis of one half cent in each $100 of property value. (The symphony orchestra received $30,000 outright last year from the Art Commission, as taxpayers' money cannot, according to local law, be given to private organizations.)

The Argonaut also objects to the Musical Courier statement that "politicos of the Art Commission insist upon giving concerts in the Civic Auditorium, "as well adapted to music as the Times Square subway station in New York." There are no politicians associated with the Commission, says The Argonaut, and the Auditorium is used because it seats 10,000 and therefore enables the concerts to be offered at popular prices. The present arrangement, according to The Argonaut, "has been responsible for adding thirty or forty thousand dollars to the symphony fund which otherwise would never have been possible and which has actually saved San Francisco's symphony situation, besides having set a precedent which may easily be emulated by other communities in America."

The Musical Courier editorial was based on facts furnished by a San Francisco musical enthusiast who might be assumed to have authentic information about orchestral conditions in his bailiwick. If he is wrong, and The Argonaut is right, the *amende honorable* is hereby extended.

This paper has no warmer wish than to encourage and propagandize all the competent orchestras in this land, however supported, guaranteed, subsidized, or otherwise financed. Orchestras are the very root of American musical life, and none of our cities should be without one, gauged in size according to local capacity. San Francisco is to be congratulated for having two such series, and finding means to keep both in active operation.

—o—

Memories of Malibran

The centenary of Maria Malibran's death, which fell on September 23, called forth a commemorative article by Henri de Curzon in Le Menestrel (Paris). This songstress is particularly associated with New York, where her earliest triumphs took place, and her rather touching story has been made the subject of an opera by the American composer, Robert Russell Bennett.

M. de Curzon quotes the description of Théophile Gautier, who wrote: "Malibran! As great tragedienne as a singer; grace, audacity, originality, poetry, genius combined in a passionate organization. . . . A flood of black hair which hung loose; a pale cheek supported on a diaphanous hand; a harp which vibrated, an eye which shone, made lustrous by tears."

This, says the writer, was perhaps a description of Malibran as she appeared in the last act of Rossini's Otello. It was the role of Desdemona which, curiously, marked several fateful junctures in her career. She sang it at the time of her last meeting with her father in New York before she left him to seek her own fate; and also at their reconciliation in 1829.

Among the interesting paragraphs in this essay are those devoted to recollections of the late Pauline Viardot-Garcia, her sister. She relates that one day, Malibran took her aside (Pauline was then quite young) and confided to her the fact of her fall from a horse which took place in London, where the singer had gone to create a new opera by Balfe, The Maid of Artois. Secrecy was enjoined, and to the end she persisted in singing despite her weak condition. "Perhaps if I had spoken, some means might have been found to save her," was the remorseful lament of Mme. Viardot.

A highly dramatic account of the final concert in which the singer took part is given by Gilson MacCormack in an article published in The Chesterian for September-October, 1936:

On September 11, 1836, Mme. de Bériot and her husband arrived at Manchester where they stayed with Lablache at the Mosley Arms. The next day, the first day of the festival, Maria sang no fewer than fourteen pieces. The following day, when two concerts were held, the great-hearted singer made heroic efforts to conquer her weakness, but so low had sunk her vitality that she fainted after each number. At the concert on Wednesday the 14th she appeared after the public had waited for a considerable time. She was deathly pale and trembling. Nevertheless she sang an air from Handel's Redemption and an air of Cimarosa with something of her old fire. She then took part in Beethoven's canon for four voices from Fidelio, "What joy doth fill my breast," and consented to sing a duet with Mme. Caradori-Allan. This was the duet between Andronico and Irene "Fanne se alberghi in petto" from Mercadente's Andronico. This, her swan-song, was so magnificently sung as to electrify the audience, who were insistent in their demand for an encore. La Malibran, exhausted, made supplicating gestures, but the applause of the audience did not for a moment cease. Turning to the conductor, Sir George Smart, she said, "If I recommence I shall die." "Then, Madame," replied Sir George, "you have only to retire. I will make your excuses to the public."

These words stung the indomitable singer to the quick. The Andalusian, with a proud toss of her head, as though considering the remark an affront, exclaimed: "No, I will sing. But I am a dead woman." Never had words proved more prophetic. From whence she derived the strength necessary to carry her to the end of the duet, none could say. As the hall resounded with the frenzied acclamations of the audience, the singer fainted in the arms of Mme. Caradori-Allan, and was carried into the green-room. A doctor was hastily summoned and the patient was bled in spite of the remonstrances of Lablache, who, knowing the nervous temperament of Mme. Malibran, was fearful of the consequences. Maria never recovered. On Sunday the 18th, M. de Bériot called in a London specialist, Dr. Belluomini, who had been her physician for some years, and had known her since childhood. On Thursday, the 22nd, an obstetric surgeon, Dr. William Lewis, was also called into consultation. But the doctors were powerless. At twenty minutes to twelve on Friday night, September 23, 1836, she breathed her last.

The grave of Malibran is in the cemetery of Laeken at Brussels. There has been little official recognition of her death anniversary, but doubtless some pilgrims will visit the spot to make suitable observance of the event.

VARIATIONS

By Leonard Liebling

A few months ago, Richard Strauss was reported to have fallen again from the good graces of the Nazi leaders in Germany. It was news to me therefore, as it may be to others, that he had been invited to compose an inaugural work for the opening of the Olympiad at Berlin.

His opus lies before me now, a piano copy of the Olympische Hymne, for solo voice, chorus and orchestra (or band).

The text, by Robert Lubahn, bids the visiting nations welcome, promises laurels and honor to the young contestants, whose motto shall be, "A clean goal of youthful courage and strength." The verse ends with the apostrophe, "Olympia! Festival of Peace."

Strauss' music is mostly of C major simplicity, with diatonic harmonies and a few suggestions of ancient tonality. The hymnal theme, appropriately naive, has no particular distinction, and is prologued and epilogued with brass fanfares in the tonic of C major. Strauss' fame wins no new lustre through his commonplace Olympic Hymn.

In the piano version, the work has four large pages of music, to be sung in *maestoso* tempo—a performance long enough to have enabled the American team to break several world's records.

A new book is Bali and Angkor, by Geoffrey Gorer. In one of the opening paragraphs the author expresses distaste for the painterish view places of the world, which seem to him "like particularly vulgar settings for Wagner's particularly vulgar operas." Supply your own comment.

Another musical opinion comes from P. N., who remarks: "To my way of thinking and listening, Romantic composers are passionate, and Modernistic composers are passionette."

A story about Emanuel List, basso of the Metropolitan, who recently travelled from Prague to Vienna. In his trunk was the artist's costume for the kingly role he sings in Lohengrin, but carelessly he had forgotten to include the crown. Just as the train pulled out, a hotel porter rushed to List's compartment and handed him the royal headgear, which the basso placed beside him on the seat.

At the frontier the train was halted for custom revision. The inspector saw List placidly reading a newspaper—and saw the crown. Bowing low, the intruder apologized to "His Majesty" and withdrew salaaming. Fifty miles across the border it occurred to List to wonder why his baggage had not been inspected. He stepped out into the corridor to inquire, and the conductor nearly touched the ground with his forehead.

"Naturally I felt pleased at being so honored," writes List, "until I realized what royal tips I would be expected to hand out."

Marcia Davenport's new novel (Scribner's) is called Of Lena Geyer, and deals with an opera singer who specializes in Wagnerian rôles. At first I thought I recognized her, for the author makes her a pupil of Lilli Lehmann, but reading on, I knew that she must be fictitious, for there never was anyone like Lena Geyer in real life.

She is successful from almost the beginning of her career, dotes on eating, and drinking wine, is desired by every man she meets, has one great romance, but renounces love because it is detrimental to her voice. The novel goes deeply into the technical description of all the rôles sung by Geyer, and shows excellent knowledge of the operatic repertoire. (That is not matter for wonder, Miss Davenport being the daughter of Alma Gluck, long a soprano at the Metropolitan.)

A singing teacher, concert manager, opera conductor, and romantic French nobleman are other characters in the book. The conductor is undoubtedly meant to be Toscanini. The manager suggests R. E. Johnston or Charles L. Wagner. Is the singing teacher Buzzi-Peccia? An unmarried female who does not like men but becomes an adoring platonic satellite of Geyer, might be identified with several New York women. Gatti-Casazza appears in person, and so do numerous famous singers and instrumentalists.

Miss Davenport's story-telling method is not to write direct biography, but to quote from various personages who figured in the life of Lena Geyer. Perhaps that is why I could not warm up to that heroine, even aside from her several irritating qualities. She sings, and sings, and sings, until she dies, and that is interesting chiefly to herself, as are her other doings related by the author.

I feel that Miss Davenport's earlier book, Mozart, is a much better work than Of Lena Geyer; more human, more sincere, and of infinitely greater appeal and charm.

The Tabernacle organ recitals at Salt Lake City, which are broadcast over the air, have been offering much interesting material, including at least one world premiere of a totally unknown composition by a great master, as follows:

Girl on a White Horse . . . . . Debussy

Of course the program recorder's Lady Godiva item turned out to be *La fille aux cheveux de lin*—The Girl with the Flaxen Hair.

Fortune Gallo gladdens this column with the following: "I had one of the most unique experiences of my twenty-six years of handling temperamental operatic stars, during my recent Jones Beach Stadium operetta presentations. I engaged a vocalist to sing from a canoe in the water in front of the Stadium during intermissions. I also obtained six white swans and two black ones to glide ahead of the canoe, as a colorful detail. When the time came for the novelty, the singer and vocalist floated into view, but—no swans. The stage manager ran up to me just then, and told me that the birds could not be induced to leave the shore. We all were mystified, until the owner of the swans told us that they have a natural aversion to salt water, the site of the Jones Beach stage being over an arm of the ocean."

SAGE SIGNOR

Fortune Gallo, without halt or hitch
(And his bank account is ample proof)
From his summer op'ras grew quite rich
When he shrewdly just took off the roof.

Despite his great musical output of all kinds, Saint-Saëns never published a sonata for the piano. Even Tschaikowsky tried his hand at that form—and a most futile composition it turned out to be.

Science has discovered why human beings yawn, says the New York Evening Journal. It appears that boredom, with its lack of excitement, causes decrease in the function of supplying oxygen to the blood. This makes uninteresting concerts a positive menace to health.

"Music has become the art of executing what is difficult; now, whatever is difficult cannot long be pleasing."

Do you know when and where that was said? It is part of the dialogue in Voltaire's Candide (published nearly 200 years ago) between that young optimist and his worldly Venetian host, the Seignor Pococurante.

V. Fliedel sends me the epochal information that on Springfield Boulevard, Queens Village, L. I., there is an establishment with this sign: "Joseph Hayden—Bar and Grill."

If you know your popular songs and your American politics, you will get much from the subjoined list which H. I. Phillips recommends as appropriate songs for the current electoral campaign:

REPUBLICAN PROGRAM

"Am I Gonna Have Trouble with You?"
Alf Landon and W. R. Hearst
"He Done Me Wrong".....Mr. Herbert Hoover

ENCORES:

"Mister Can You Spare a Term?"
"I've Been Working on the Railroad"
"Keep a Light in the Window for Me"
"Willie's a Friend of Mine".....Gov. Alf Landon

ENCORES:

"Boom Over Topeka"
"Whatcha Gonna Do When the Rent Comes 'Round?"
"Just a Little Cottage on the Plains"
"Waiting"
"I'm Shooting High".....Senator Vandenberg
"Hoke Gets in My Eyes".....Senator Borah

ENCORES:

"The Last Roundup"
"Just Tell 'Em That You Saw Me"
"There's an Old Kennel Meal in the Corner"
Senator Dickinson

DEMOCRATIC PROGRAM

"Memories".....Mr. Raymond Moley
"The Cash-muri Love Song".....Big Jim Farley
"The Hike Song from the Liberty League"..Alfred E. Smith

ENCORES:

"While Strolling Through the Park One Day"
"Mighty Lak a Rose-velt"
"The Picture That Is Turned Toward the Wall"
"We Never Speak as We Pass By"
"Put All Your Troubles in an Old Kit Bag"
President Roosevelt

ENCORES:

"Put Down Six and Carry One"
"Throw Another Log on the Fire"
"I'm Always Chasing Rainbows"
"Silver Threads Among the Gold"
"More to Be Pitied Than Censured"....John Nance Garner
"Dreaming, Just Dreaming".....Secretary Morgenthau

ENCORES:

"Happy Daze"
"I'm Pixilated Over You"
Duet by Mr. Roosevelt and Professor Frankfurter
"Oh, Didn't He Ramble?".....John S. Raskob
"He's the Man on the Flying Trapeze".....Carter Glass
"The High Court, the High Court, I'll Never Go There Any More".....Attorney-General Cummings
"The Dole Folks at Home".....The Potomac Four—Messrs. Ickes, Hopkins, Roper and Tugwell

The United States Government, with its Federal Music Project, now is the busiest tonal impresario in the world.

"Travelers on trains west of Chicago find radios in the observation or lounge cars."—Exchange.

Doubtless the railroad program makers have not overlooked the appropriate listing of Pacific 231, works by Piston, Scotch songs with breaks, and of course, Wagner's Loki-motif.

Paul Howard (of Adelaide, South Australia), the world's proudest and most persistent Godowskyite, writes concerning the discussion about the major or minor ending of Chopin's fourth prelude:

Debussy edited the Chopin preludes and carefully marked that E as A flat (4th beat, 3rd measure, Prelude 20). The note has been wrangled about endlessly ever since the composer published it. To me the major chord there seems like a frivolous interjection and makes me want to jump out of my seat and go to a picture show, just as does an E flat in the 7th measure of the first Ballade, shown by Mikuli but scorned by Reinecke.

Whether such notes are optional I cannot say, but Chopin's works are a battleground of disputed notes. Huneker raves about them. Perhaps there were mosquitoes at Majorca and one sometimes got on his pen at vital moments.

Dr. Tom Haigh (Royal Academy) complained to me of Paderewski making an arpeggio at the close of his Cracovienne contrary to copy. I said "Cannot he do as he likes in recording his own composition?" But Pad. did it also to other things—in his record of the 5th Nocturne of Chopin he dots the third 16th-note of the 2nd and 10th measures, which should only be done in the last page. But how can these chaps help it when they are going round and round the world playing things over and over again? It's a wonder they do not inadvertently start playing them backwards, or upside down.

I wish you would let me go to bed; it's 3-40 a.m. and in digging up this data I have missed an hour's practise on Godowsky's Suite for the Left Hand Alone. No optional notes there, I can tell you that much.

"Believe it or not," reports M.B.H., "I heard these at the Stadium concerts recently:

Girl in White—"What will be produced at the Met. next season?"

Man in Duck Suit—"Discussion and a deficit."

Old Lady—"I met Tschaikowsky once."

Old Gent—"Once? Wouldn't he see you again?"

Youth—"In which Beethoven period would you place his sixth symphony?"

Critic—"Between the fifth and seventh."

Whimsical G. W. sends the following: "George Varoff, of the University of Oregon, holds the world's record in pole vaulting. It turns out that he is an amateur double bass player, and no doubt practised his athletic specialty by jumping over his instrument."

The Argonaut, that old but always refreshing San Francisco weekly, refers to Shostakovitch's Lady Macbeth of Mtsensk, as "screamlined" opera.

Once upon a time it meant something to be a *maestro;* now it is the radio title for any band leader.

"No one could be more bored," ventures W.B.H., "than a musical artist politely reading a colleague's scrap-book of press notices."

Irving Schwerké challenges from Paris: "Here's a question not even Variations can answer: 'Who Claude Debussy?' "

Answer: Probably the same sadist who Tor Aulin.

My children, I have been in the jitters for the past ten days. Every time I ventured into broad daylight from my oriental lair, I spied somebody with a camera trained on me. The stunts I perpetrated to prevent being photographed would do credit to the chief of the most notorious vice ring. My final one was to climb the facade of St. Patrick's Cathedral, thus being the first man alive to fulfill the Bacchic threats made by a well-known symphonic conductor on a visit to New York City last spring.

And so—I finally evaded the camera eye. I feel sure, and as yet none can say I am I, even if he feels sure I be.

What all the shooting was about I had no idea unless my favorite friend was getting a divorce from his charming wife and needed me to name as co-respondent. However, the veil fell from my psychic eyes when I perused my extraordinarily brilliant writings in last week's issue of the Musical Courier. The photographer—and, oh, the merry chase I led him—must have been delegated by my honorable editor to get my head, hook or crook. I know I am correct in assuming he didn't get this appendage, for the darned thing buzzes as customarily, even though I do my best to shake it off.

(EDITOR'S NOTE—*Mr. Snooper's familiar portrait has been found and from now on will adorn this column.*)

* * *

Learning that Kirsten Flagstad had arrived in New York on September 28 at 3:30 p.m. and at 5:30 was throwing a wee party for members of the fourth estate, I succeeded in getting my florist to wrap me up like a rose bush and deliver me at the Flagstad suite in the Hotel Astor. And Helen Mobert, that industrious press representative of NBC, directed the boy who was carrying me to put me in the place of honor on the grand piano.

When the reporters trooped in, I peeked through my pink petals and saw them greeted with cocktails and scintillant smiles from one of the most natural and honest-minded prima donnas of this era. Flagstad, speaking meticulous colloquial English with hardly a trace of accent, told the boys and girls all about her operatic appearances in England, Vienna and Prague. Several of the lads tried to trap her by asking blunt questions that might incriminate her, but Flagstad has a wise head on her shoulders and she said nothing that was not tactful, yet completely truthful. A woman of that sort wins the undying respect and admiration of reporters.

Mme. Flagstad, modestly gowned in black with a tiny ruffle of crocheted lace about her throat, seemed to be in her usual rugged health, yet she had but newly recovered from a cold and fever. She bemoaned the fact that her husband was not with her and would not be able to join her in New York until February. "However, I shall be on tour until December and Mr. Johansen doesn't like tours. He likes to stay in one place and not sleep in a different bed each night," she laughed.

Edwin McArthur, the soprano's accompanist, was the cocktail mixer and the group of guests included Marcia Davenport, Henriette Weber, Quaintance Eaton and Messrs. Taubmann and Key. Others were nonchalantly arriving as I gracefully climbed out of the rose bush and warily made my unseen departure.

* * *

The newspaper delegates have been in liquid luck recently. I heard that Edward Johnson was "receiving" last Thursday, so I slipped in through the stage door of the Met and climbed the darkened stairs to the supper room to find about twenty-five pairs of familiar ears listening raptly to *il impresario* tell them about his plans for the coming season.

Eddie was leaning comfortably against the bar flanked by two bartenders, Earle Lewis and Frank Wenker. Slightly chubbier and decidedly white-headed, the grand mogul of the Metropolitan is as delightfully bland and frank as ever.

Since the Musical Courier had a paid employee there to take notes and I presume that a story has been prepared giving details of the coming season's repertoire and listing the new artists, anything I might say would be a waste of my very valuable time. Facts never interest me anyway, only misshapen anecdotes, lies and gossip. No wonder there's so much paprika in my life.

* * *

I hear that a certain contralto of the Metropolitan and an equally certain conductor of that same institution (?) are about to join hands in domestic bliss. I'm here to bet that they're already married.

* * *

Jascha Heifetz has been in California all summer, and you and I know what the red hot sun out there does to people. Perhaps that accounts for this true story.

Jascha has a grand big sailing boat out on that coast where all men are the husbands of movie stars, and he delights in sailing out to sea in it, anchoring in deep green harbor and bringing his *accordion* out on deck. There he sits like a tailor and plays and plays, in and out, out and in, with dexterous flips and pushes of his agile fingers.

One day while lazily filling the air with spaghetti music, he heard sounds from another anchored yacht that sounded rivalry. Investigating he found another white trousered lad sitting cross-legged on a spotless deck playing an accordion too. The chap on the boat waved to Jascha and asked him to come over and join him. "We will play duets," he called.

Jascha rowed over and the two set about O Sole Mio and Santa Lucia and other great airs of the ages. Suddenly the chap said to Heifetz, "Say, what's the matter with you? Don't you even know the difference between major and minor?"

Heifetz blushed under his sea-going tan, but went on playing.

Attracted by the din and the noise of the bellows, the chap's wife came up on deck. "This is my wife, Mrs. King," he said, waving a hand gaily. "What is your name?"

"Heifetz," answered the violinist.

"Not *Jascha* Heifetz?" Mrs. King exclaimed.

"Yes," murmured the visiting accordionist.

And Mr. King gently fainted and fell overboard.

* * *

Robert Schmitz was discovered at the Basque Restaurant on 57th Street the other day in *française* colloquy with two fair damsels. Someone said they were Canadians, but now-a-days you never can tell. Yet why make a Canadian tour if they were not?

* * *

My intrepid whispering bird told me yesterday afternoon that after conducting at his regular Wednesday evening broadcast in New York every week André Kostelanetz flies to Hollywood to spend the weekend. Why?

"You're wrong, my good woman. No man weighing 210 pounds like Brahms could ever have got out of that chair."

Welsh National Eisteddfod Held

FISHGUARD, Wales.—The Royal National Eisteddfod was held here on August 3-8 (Bank Holiday week). The Royal National Eisteddfod is chiefly a festival of literature and song, with drama, painting and other features added of recent years. It is held in various towns and cities, alternating annually between North and South Wales. The festival under review was organized by Evan Anthony. A chorus of several hundred voices was assembled and rehearsed in the Eisteddfod Pavillion, built to hold about ten thousand listeners. However, it was estimated that the largest crowd assembled numbered well over fifteen thousand, and overflowed out into the grounds.

Musical contests were held in choral work, for mixed voice choirs of 150 to 200 and sixty to one hundred voices; and male voice groups from eighty to 150 and fifty to eighty voices. Other competitions were for female choirs, rural choirs, junior and school choirs, Girl Guides, string bands, school orchestras, chamber music combinations, solo singing, vocal duets and quartets, piano and other instrumental solos (mainly strings and harp).

For the Bank Holiday concert, massed bands from the colliery districts, conducted by J. H. Greenwood, were heard in Meyerbeer's Coronation March, arranged by Rimmer, and other numbers. Isobel Baillie and Arthur Fear won success in vocal solos and duets with Charles Clements as accompanist.

On Tuesday, the children were featured. Several hundred from the schools were presented, conducted by J. T. Jones, singing unison and part-songs with excellent effect. There were also songs for infant classes, small groups from the high schools and a percussion band with the baton entrusted to extremely young conductors, and the Hubertson School Orchestra. Folk-dancing and a gymnastic display completed the program.

Wednesday and Thursday, the South Wales section of the Welsh Symphony Orchestra appeared at the concerts. On the former day, four short choral works were performed. Two were by Welsh composers, an unaccompanied setting of Kingsley's Ode to the North-East Wind by D. Tawe Jones; and Iesu o Nazareth by Haydn Morris, poem by the Rev. Elvet Lewis. Solo parts were sung by W. Thomas. Bach's God's Time Is Best was given in Welsh, with Margaret Tann-Williams and William Thomas as soloists, and in the Hymn of Praise the soloists were Louise Davies-Evans and Francis Russell. Sir Walford Davies was at the piano, and Mr. Anthony conducted.

William Rees of Manchester conducted on Thursday, when the numbers included Hiawatha's Wedding-Feast and The Death of Minnehaha (Coleridge-Taylor), with Margaret Rees, Parry Jones and Idris Daniels as the protagonists. The last two also sang operatic excerpts. John Edwards was soloist in the Grieg concerto for piano and orchestra. Milford Haven, which is the title of a movement from Oliver Edwards' suite Pembroke, featured the strings. On Saturday the final event was part-singing by a choir of Girl Guides from Vancouver, B. C.

OBITUARY

Regina A. de Sales

PARIS.—Regina A. de Sales, for many years a prominent singer and voice teacher, passed away at her home in Paris on September 17, after a prolonged illness. Mme. de Sales was a native of Iowa (U. S. A.). At an early age she came to Paris to study with Anna de la Grange (Patti's only teacher). She also studied with Manuel Garcia (instructor of Jenny Lind) and Alberto Randegger. After a brilliant career as a concert, oratorio, and operatic singer in England and on the Continent, Madame de Sales established herself as a vocal teacher. After seven years of teaching in Munich, she moved to Paris in 1907. She also taught in New York. Her thorough understanding of the Italian bel canto and her ability to analyze the voice, made her much sought after by singers in America and Europe. Madame de Sales was a charter member of the American Women's Club of London, a member of the American Women's Club of Paris, of the Iowa Chapter of P. E. O., the Emma Willard Society of New York, and the Lyceum Club of Paris. In recognition of her help to young students, the French Government honored her with the Palmes d'Officier d'Academie and the Palmes d'Officier d'Instruction Publique. I. S.

Alfred von Arbter

VIENNA.—Alfred von Arbter, Austrian composer, died recently at the age of fifty-eight. He had composed many works in neo-Romantic style, some of which had been broadcast. His piano concerto was conducted by Weingartner in 1913. He also had produced an opera, seven symphonies, concertos for violin and cello, chamber music and songs.

Walter Attersoll

LONDON. — Walter Attersoll, organist, passed away recently. He had been associated as choirmaster and organist with the All Saints' Church, South Lambeth, for more than a half century. Ten years before his appointment as organist, fifty-two years ago, he had entered the choir as a boy singer.

William Glenister

LONDON.—William Glenister, violin-maker died recently at the age of eighty-six years. He had originally taken up violin making as a hobby, but his instruments later were in demand and have been used by leading performers.

Marie Logemann

Marie Logemann, organist, assistant to Dr. Lanham at St. Paul's Lutheran Church, New York, died recently. She studied at the New York School of Music and Arts, won the Artists' Diploma, and became a member of the American Guild of Organists a year ago. Her parents, Mr. and Mrs. August Logemann, and a brother survive.

Johan Ludwig Wallin

PORTLAND, ORE.—Johan Ludwig Wallin, veteran music critic of the Oregon Daily Journal, died on September 30 in a local hospital. Death came less than a week after he had been honored by fellow employees of the Journal for completing thirty years of uninterrupted and faithful service to the paper. Mr. Wallin was a native of Sweden, but migrated at the age of sixteen to America, coming immediately to Portland, where he made his home continuously until the time of his death. He was employed by the old Portland Telegram and by the Oregonian before he went to the Journal in 1906. He served first as marine editor, but, shortly after was transferred to the musical editorship. He was an accomplished amateur woodwind player and, in his early years in Portland, played in the semi-amateur progenitor of the present Portland Symphony Orchestra. He was one of the founders of the Portland Junior Symphony and was prominently identified with nearly every one of the city's major musical enterprises. He was sixty-one, and is survived by his widow and a son, Louis D. L. P.

William Bates Price

CHICAGO.—William Bates Price, piano manufacturer, former president of the Price & Teeple Piano Company and of the Schaeffer Piano Company, died on September 29 at the home of his daughter in this city. He was seventy-six years old and a native of Loudon, Tenn. K. T.

JOSE ITURBI and EUGENE GOOSSENS
at the latter's summer home in Santa Monica, Cal.

HERMAN MINTZ, FABIEN SEVITZKY, MARIA KOUSSEVITZKY
at the Boston airport this summer, before Mr. Sevitzky left for California, where he conducted at the Hollywood Bowl.

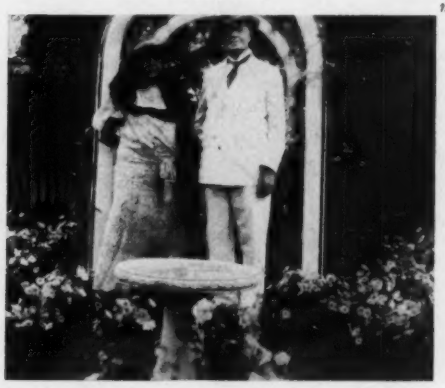
ELEANOR BERGER,
contralto, on the porch of her home at Easton, Pa. During the early fall Miss Berger is offering concerts in the eastern states.

MAX ALTGLASS
in Miami, Fla. For the first time in thirteen years Mr. Altglass spent his vacation on this side of the Atlantic, in both North and South America. The tenor recently returned to New York from Miami. This coming season will be his thirteenth with the Metropolitan Opera. He re-opened his New York voice studio on October 1.

LILY PONS and AMELITA GALLI-CURCI
spent an afternoon together recently at Palos Verdes, Cal., as guests at the Tortoreto di Segni villa.

THE NIGHTINGALE TRIO
(Lisel Sandor, Yvonne Ravell and Nellilew Winger) in their first movie short, which they made for Warner Bros. with Emil Collmann.

STRANGE ANTICS IN THE WINE CELLAR OF MAIRECKER'S AT GUMPOLDSKIRCHEN,
near Vienna. The victim in the chair is Friedrich Schorr, who is forcibly receiving a drink from a glass wine-drawer used to draw the wine from the casks. The "executioner" is the host, Mairecker. Assisting are Fritz Reiner and his daughter Eva. The dark deed took place last summer.



MR. and MRS. EDGAR STILLMAN-KELLEY
at the Lake Placid (Adirondacks) Club, where they helped plan the composition prize contest offered by the Lake Placid Education Foundation. Mr. Stillman-Kelley's piano quintet, widely heard last year, will have frequent hearings during the impending season. Mrs. Stillman-Kelley will be at the piano when the Birmingham (Ala.) Quartet gives the work in that city in December.

GEORGIA GRAVES, contralto, and HOWARD BRENTON MacDONALD,
her husband, at the Grand Canyon. Miss Graves and Mr. MacDonald traveled extensively this summer, Mr. MacDonald lecturing and Miss Graves fulfilling concert engagements.

HAROLD BAUER and ALBERT SPALDING
in informal pose after their appearance as soloists of the opening of the General Motors radio concerts at Carnegie Hall, New York, on September 13.

EMANUEL ONDRICEK,
violinist and teacher of New York and Boston, and his recent summer Junior Master Class at Manomet Bluffs, Mass. Two of these young violinists in the front row (left to right), Francesco Zecchino and Charles Petremont, and Frances Henrickson, in the center of the second row are concert artists.

GLADYS AXMAN
and her husband, William Taylor, at Chantilly, France, en route in their car to the Lido for a month's holiday.

FRANK LA FORGE
with "Peggy" and "Tam-o-shanter" at his studio, "Retreat," in the Canadian woods. Mr. La Forge returned to New York the first of October.

Opera-Minded Chicago Greets Fall Advent of Lyric Drama

San Carlo Forces Open Annual Three Weeks' Series—Plans for City Opera Company Announced—Symphonic Personnel Has Changes—Early Recitals Given

CHICAGO.—The San Carlo Opera Company, a national institution of international renown, opened its annual fall season in the Auditorium Theatre with a performance of Traviata, with Lucille Meusel as Violetta. During the three weeks' stay of the company, Fortune Gallo, the sagacious impresario, will introduce several singers unknown to this city besides presenting old favorites in standard operas. A complete review of the first week will be published in these columns next week. Judging by the packed houses the San Carlo's visit, as heretofore, will be a success both financially and artistically.

CHICAGO CITY OPERA PLANS

While Gallo and his San Carlo Opera are giving the best performances possible at popular prices, the Chicago City Opera is preparing to offer Chicagoans this year opera on a scale not attained in the last few seasons. To the galaxy of artists already announced are added the names of Grace Moore and Josephine Antoine. Miss Moore will make her first appearance in Chicago in opera as Manon in Massenet's opera of that name. Miss Antoine is another of the Metropolitan singers engaged by General Manager Paul Longone and her name goes on an already impressive list of prominent singers who will appear here in opera for the first time—Lily Pons, Marjorie Lawrence, Gertrud Wettergren and Friedrich Schorr. Miss Antoine probably will make her first bow as Philine in Mignon when the Amboise Thomas opera is restored with Tito Schipa as Wilhelm Meister. Miss Wettergren makes her first appearance in all probability in the title role of Bizet's Carmen. Leon Rothier, basso, has been engaged to sing the father's role in Charpentier's Louise, which is to be heard with Helen Jepson in the title role, Joseph Bentonelli as Julien and Maria Claessens as the mother.

Louis Gruenberg's Jack and the Beanstalk, which has its premiere here on November 14, will be presented with an all-American cast. Maria Matyas has been selected to sing the role of Jack; Lucia Diano, the Princess; Mari Barova, the Mother; Mark Love, the comic role of the Cow, and Julius Huehn, the Giant.

CHANGES IN CHICAGO SYMPHONY'S PERSONNEL

Several changes have been made in the personnel of the Chicago Symphony Orchestra preparatory to the opening of its forty-sixth season. There will be eight new members, seven of whom come from the Civic Orchestra—Edward Gradman and L. Sorkin, violinists; Jerome Stowell, clarinet; Armand Roth, viola; and Philip Farkas, horn. Bernard Senescu, violinist, returns to the orchestra ranks after an absence of several years. A new personnel manager will take the place of the late Edward B. Llewellyn, who was killed in an automobile accident in Texas last week. As already announced, Hans Lange has been chosen as associate conductor, replacing Eric DeLamarter, who recently resigned the post.

HELEN HOWE NEW MUSIC DIRECTOR OF SCHOOLS

Helen Howe was recently appointed music director of Chicago's public schools, a position that had not been filled since its previous occupant, Dr. J. Lewis Browne, died in 1933. Miss Howe has been identified with public school music for many years and had charge of the curriculum department for the board of education.

LOUISE ST. JOHN WESTERVELT RETURNS

After a short vacation in the East, Louise St. John Westervelt returned to her classes at the Columbia School of Music and the National College of Education, where, for many years, she has headed the vocal departments.

NOTHING NEW UNDER THE SUN

Much has been written about Betty Jaynes, the fifteen-year-old soprano from the studio of Mrs. Herman Devries who has been engaged by the Chicago City Opera. Many who have heard her, have been incredulous as to her age. Thus, it was necessary to produce her birth certificate and publish it in the daily press. The Hearst Movietone had her face the camera when she signed her contract with Paul Longone. The American Magazine is to publish an article about her and a picture of her throat has already been taken.

Though Miss Jaynes is the youngest singer engaged by the Chicago City Opera Company, she is not the youngest singer to have faced an audience. Patti, who had sung in concert when but five years old, made her operatic debut in New York as Lucia at the age of fifteen. Jenny Lind made her concert debut at ten at Stockholm, at eighteen she made her formal debut as Agathe in Freischütz, and when twenty years of age became a member of the Royal Swedish Academy of Music. Maria Felicita Malibran sang at five in Paer's Agnes and undertook the prima donna role. At sixteen she made her operatic debut in London. Raisa, Farrar, Fides Devries were heard publicly before attaining their majority and if we had the time or the desire for research, the list would be long and interesting.

Betty Jaynes sang this week at a public function given by the Chicago City Opera and will be heard again next week under the same patronage at the Casino Club. Betty, who has the voice of a mature woman, does not rely solely on vocal endowment, for she is an all-round musician and knows the technic of singing.

LASKOWSKY STUDIO NOTES

Alice Tobin, mezzo-soprano, student of the Laskowsky Studios, who is to make her formal debut in recital at the Goodman Theatre this month, furnished the program at the Allerton Hotel on September 13. The following week she participated in the song recital given at the Laskowsky Studios, singing three operatic arias—My Heart at Thy Sweet Voice, Stride La Vampa and the Seguidilla. Other students on the same program were John Fichara, tenor; Ruth Howard, soprano; Stewart Langley, tenor; Helen Siwewiecz, soprano and Olga Dubinetz, mezzo.

DANCE PROGRAM OPENS BERTHA OTT'S SEASON

Harry Hamilton and Wana Williams opened Bertha Ott's season with a dance program at the Goodman Theatre on October 4. A report will be published in these columns next week.

MUSICIANS CLUB OF WOMEN

The Musicians Club of Women, now entering its sixty-first year of musical activity, contemplates much activity this season under the leadership of its new president, Louise Hattstaedt Winter. The club is to introduce in their first Chicago recitals Ezio Pinza, of the Chicago and Metropolitan opera companies, at Orchestra Hall on November 22, and Ruggerio Ricci, violinist, later in the season.

CARA VERSON RETURNS

Cara Verson, the pianist who specializes in the moderns, returned last week from the North woods. Miss Verson will appear on the opening program of the Chicago Artists Association on October 20.

RENÉ DEVRIES.

Attilio Marchetti's Career

Attilio Marchetti, conductor and first oboe of the Metropolitan Opera Orchestra, has had a career of intensive activity. In 1900-1907 he conducted opera in Bologna, Siena and Brescia, Italy, acted as solo oboist at San Carlo (Naples), Costanzi and Augusteum (Rome), Colon Opera (Buenos Aires), Covent Garden (London) under Toscanini, Mahler, Mengelberg, Mugnone; he was assistant conductor to Mugnone in many cities. He came to America in 1907, and became first oboe in the Chicago Opera under Campanini. 1910-1912 found him assistant to Campanini. He was soloist with the Philadelphia Orchestra under Stokowski (1912-1915), and in 1915-1918, soloist with the New York Philharmonic under Stransky. He created and organized the New Symphony Orchestra, later called the National Symphony Orchestra, conducted by Bodanzky and Mengelberg. It merged with the Philharmonic Orchestra in 1922. From 1922 to 1925 he was solo oboe of the Metropolitan Opera Orchestra. At the end of that period he conducted at the Rivoli, Rialto and other theatres for Riesenfeld, director of the Paramount Company. Mr. Marchetti conducted the orchestra at the Gaiety Theatre for King of Kings, the film by De Mille.

During 1928-1929 he was musical director at the Sound Studios; 1929-1931, musical director, eastern branch of Pathe Studios; 1931-1935, conducted many concerts, the most important being that of the Universal Symphony, a Masonic organization of 100 musicians selected from the New York Philharmonic and NBC orchestras. He has been guest conductor of several PWA orchestras. In 1936 Mr. Marchetti conducted a performance of Carmen in Birmingham, Ala. At present he is solo oboe and English horn of the Metropolitan Opera Orchestra.

David Mannes Music School to Hold Auditions for Choral Singers

The David Mannes Music School, New York, announced today that auditions will be held on October 11, for singers between the ages of seventeen and twenty-five who are interested in joining the Choral Art Society for Young Singers, which is open free of charge to a selected group of 150 who give satisfactory auditions. The group is led by Peter J. Wilhousky. The first meeting of the group takes place the following Sunday.

The schedule for the series of Brahms chamber music recitals to be given by the Musical Art Quartet assisted by Frank Sheridan and various distinguished soloists at the David Mannes Music School has been changed, and instead of opening on October 23 as previously announced, it will begin on October 19. The remainder of the concerts take place on October 26, November 2, January 4, 11, 18, 25 and February 1.

Nikita Magaloff to Play Town Hall Recital

Nikita Magaloff, who made his New York debut last season in a piano recital in Town Hall, New York, will be heard there again this year on December 19. Mr. Magaloff is also to be at the piano for Joseph Szigeti's three Saturday matinees in Town Hall on January 16, 23 and 30 when the violinist presents an Outline of Three Centuries of Violin Music.

Carola Goya Starts Eastern Tour

Carola Goya will appear in Taunton, Mass., on November 23 as part of her extensive eastern itinerary this year. The dancer opens her season with a New York recital under the auspices of the Student's Dance Recital Division of the People's Symphony Concerts, on October 31 at the Washington Irving High School. Miss Goya had a narrow escape from Spain this summer when she found herself in the midst of some of the worst fighting of the revolution in Granada. She had gone there to study and prepare her dance programs for her American tour.

ARDIS ALLING,

diseuse, will present dramalogues of the Orient during the coming season. Miss Alling, who has spent several years in the Far East preparing for the work, gives original presentations as well as those taken from classic literature.

Althouse to Sing Parsifal with N. Y. Philharmonic Orchestra

The New York Philharmonic Orchestra has engaged Paul Althouse to appear in the title role of Wagner's Parsifal in a concert version of the last act of the opera, which the organization will present on March 28 at Carnegie Hall, New York.

Onolee Jones Visits Wawa

Onolee Jones, in charge of the metropolitan branch of the Liszt Academy of Music Art (Constance H. Beauer, director), spent a fortnight at Wawa, Penn., where the school is located. She is again in New York, where she will be heard as solo cellist.

Noted Artists for Budapest

Joseph Szigeti has been engaged to play in Budapest next season. In addition to the Hungarian violinist the following will also be heard during the course of the year: Casals, Kreisler, Rachmaninoff, Cortot, Mengelberg, Huberman, Milstein, Morini, Bustabo, Piatigorsky, Thibaud in sonatas with Dohnanyi, Bela Bartok, Dohnanyi and Edwin Fischer in three-piano ensemble works, Brailowsky, Arthur Rubinstein, the Roth Quartet, Winifred Christie, Wanda Landowska, Segovia, Arturo Toscanini, Bruno Walter with the Vienna Philharmonic, Eugene Ormandy with Bartok, Erich Kleiber, Otto Klemperer, Bernardino Molinari, Artur Rodzinski, Gigli, Zimbalist, Maria Müller, Marian Anderson, Josef Lhevinne, the Danish saxaphone virtuoso Sigurd Rascher and a new tenor, Björling, from Denmark.

"THE BEST QUARTET SINCE JOACHIM."
Ujsag, Budapest, 1936

"UNPARALLELED."
San Francisco News, 1936

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1936-37

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I SEE THAT

Gertrude Kappel returns to this country late in November to sing the part of Elektra in the Strauss' opera with the Cleveland Orchestra on December 3 and 5. Later in the season she is to be heard with the New York Philharmonic Orchestra and fulfill other concert engagements.

* * *

Rosa Raisa arrives in America late in October to fulfill engagements as a member of the Chicago Opera.

* * *

A new ensemble under Richard Copley's management being presented for the first time this season consists of Ralph Kirkpatrick, harpsichordist, Remo Bolognini, violinist, and Horace Britt, cellist.

* * *

Richard Crooks includes among his fall engagements a recital at Miami University, Oxford, Ohio, on November 14.

* * *

Louise Jenkins, soprano, has added a Mexican program to her costume recitals. She gives explanatory and instructive incidents in connection with the varied program.

* * *

Ellis Levy, for twenty-five years a member of the violin section of the St. Louis Symphony Orchestra, and for fifteen years the assistant concertmaster of that organization, has resigned his post and gone with his family to live in Los Angeles. Mr. Levy is active as a teacher and composer.

* * *

Participating in the fall season of the Chicago Opera Company will be Gertrud Wettergren, Marjorie Lawrence and Chase Baromeo.

* * *

Susanne Fisher appears in a performance of La Boheme at the Rochester (N. Y.) Opera, October 30.

* * *

Florence Austral, who has been absent from this country for the past three years, returns for a concert tour in November. With her husband, John Amadio, flutist, who appears in joint recital with her, she will arrive by way of San Francisco from New Zealand, where she has been appearing in opera and concert. Since she was last in the United States, Miss Austral has been touring in Australia, New Zealand, Europe and England.

* * *

René Maison, tenor of the Metropolitan Opera, will make eight operatic appearances in Rio de Janeiro during October. He is at present singing in Buenos Aires. Maison plans to return to the United States in December.

* * *

Barrere-Salzedo-Britt, flute, harp, cello, are to present a program of solos and ensembles on November 13 in Summit, N. J., under the auspices of the Summit Choral Club.

* * *

Guiomar Novaes, Brazilian pianist, following a rest of several weeks at Sao Lourenco, a mountain spot in South America, proceeded to Rio de Janeiro for two appearances at the Municipal Theatre in that city, after which she returned to Sao Paulo for appearances there. Mme. Novaes begins her next North American concert season shortly after her arrival here in October.

* * *

Ruth Posselt, young American violinist, will give two performances as soloist with the Boston Symphony Orchestra in Boston, playing the Dvorak concerto on October 30 and 31.

* * *

Carolyn M. Cramp, F.A.G.O., founder-director of the School of Music Education, hitherto functioning in Brooklyn, N. Y., will remove to New York City this coming season.

* * *

Marguerite Potter, founder-conductor of the Madrigal Society of New York, contralto, poet, will give recitals of musical sketches next season. She is at present with her husband, Captain Cornelius H. P. Coster, of the Holland American Steamship Line, in Holland.

* * *

Phradie Wells, soprano, formerly of the Metropolitan, has been booked by her manager, Annie Friedberg, for concerts in Cincinnati and Zanesville, O., this winter. She also is to tour through her home state, Missouri, and in Iowa this season.

GREGORY ASHMAN,

after a summer season at Chautauqua, N. Y., returned to New York to resume his activities at the Juilliard Graduate School of Music, where he is assistant conductor of the opera school. As conductor of the Chautauqua Opera Company, Mr. Ashman directed Faust, The Gondoliers and The Merry Wives of Windsor. In addition, Mr. Ashman appeared over a nation-wide NBC hook-up as conductor of the Chautauqua Symphony Orchestra, directing the Mozart concerto for flute in D, with Georges Barrère as soloist.

Grace E. Bush had three of her new songs, not yet published, sung at the Hollywood Bowl recently at a Vesper Service in honor of Florence Nightingale under the auspices of the Nurses' Convention, which was attended by 11,000. Mrs. Bush's song, The Miracle, won the prize offered by the Allied Arts Contest.

* * *

Mildred Dilling and Marcel Hubert are to give a number of joint concerts next season which include an appearance in London, Ont.

* * *

The Russian Imperial Singers, whose tour last season comprised sixty-three concerts, have been extensively booked for this season.

* * *

Rho chapter, the University of Wisconsin unit of Sigma Alpha Iota, national music fraternity, has been awarded the silver loving cup given each year by the Pan Hellenic council to the professional group having the highest scholastic average. Sigma Alpha Iota has had the cup twice before.

* * *

The Budapest String Quartet, before arriving in the United States for another concert tour early in November, are starting their season in September with tours through Norway, Sweden, Denmark and Holland.

* * *

Elisabeth Schumann, soprano of the Vienna State Opera, is arriving in January to open her concert tour in Town Hall, New York, as soloist with the New Friends of Music. She leaves immediately after that for a brief tour through the south, including Cuba, where she will appear in two concerts of the Pro Arte Society, and Florida. Then she goes on to the west, through Colorado, to appear in Denver, Colorado Springs and California.

* * *

Olga Averino, soprano, has been booked by her manager, Annie Friedberg, to appear in Buffalo, N. Y., with the Symphony Society in their chamber music concert series in March. Miss Averino will be heard again with the Boston Symphony Orchestra in Boston, under Koussevitzky, on December 24 and 26.

* * *

Rosalie Mortl (Mrs. S. Dalby Stonebraker), Viennese soprano, was guest soloist last month at a concert at the Maplewood Club in the White Mountains of New Hampshire. She sang Ich Liebe Dich (Grieg) and a Viennese Song (Benatzky). Her accompanist was Henry Kindlam.

* * *

Emanuel Feuermann has just been in South America fulfilling a series of twenty-five concerts in Chile, Uruguay, Brazil and the Argentine. While in Tokyo during the early summer he was received by Prince Kuni, brother-in-law of the Mikado, and was honored with the award of the Gold Medal for Fine Arts by the Ji Ji Shimbo Association.

* * *

Lea Luboshutz, violinist, is engaged to appear as soloist with the Havana Philharmonic Orchestra and the Miami Orchestra next winter, and to play in other Florida cities. Her annual New York recital takes place in Carnegie Hall after her return from Europe. Mme. Luboshutz is to go on another European concert tour next season, including engagements in England, Holland, Scandinavia, Egypt and Palestine.

* * *

Annunciata Garrotto sang Madame Butterfly with the San Carlo Opera Company in Toronto on September 28 and in Montreal on the 21st.

* * *

Miriam Marmein will fulfill re-engagements in Providence, R. I., on October 11 and in Lowell, Mass., on the 19th.

* * *

Clyde Keutzer, American tenor, now located in New York and prominent as a church singer, will make his debut at Town Hall on November 15, assisted by Arpad Sandor at the piano, and under the direction of Annie Friedberg.

* * *

Gertrud Wettergren, of the Metropolitan Opera, makes her first American recital tour this fall, arriving here on October 5. Her first engagement is in Youngstown, O., on October 26.

* * *

Frederic Baer, baritone, gives a recital in Warren, O., on November 11.

* * *

Joseph Schuster, who has been engaged as solo cellist with the New York Philharmonic Orchestra for next season, will give a New York Town Hall recital on Friday evening, October 23, his first since the one when he came to this country.

* * *

Charcoal portraits of each member of the Boston Symphony Orchestra, 109 in all, have been made by Gerome Brush, noted New England artist, and published in book form early this month.

* * *

Frances Calvert Thompson, pianist, has returned to her home in Virginia from Patchogue, N. Y., where she gave a musicale. Mrs. Thompson is active in the Virginia Federation of Music Clubs. Said to be the first artist member of this group, Mrs. Thompson staged the first district meeting of the state. For the past six years she has been chiarman of national music for Virginia.

* * *

Amelia Braddock, mezzo-soprano of New York, is spending several months at Colwyn Bay, North Wales.

(*Continued on page 36*)

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, October 10

Winifred Young Cornish, pianist, Town Hall (A)

Sunday, October 11

Thelma Spear Lewisohn, soprano, Town Hall (E)

Monday, October 12

Montgomery Davis, baritone, Town Hall (A)
Barber of Seville, performance, Carnegie Hall (A)

Tuesday, October 13

Alexander Sklarevski, pianist, Town Hall (E)
Lawrence Blackman, tenor, The Barbizon (E)

Wednesday, October 14

Jascha Heifetz, violinist, Carnegie Hall (E)
Steven Kennedy, baritone, Town Hall (A)
Eunice Norton, pianist, Town Hall (E)

Friday, October 16

Gloria Perkins, violinist, Town Hall (E)

Saturday, October 17

Fritz Kreisler, violinist, Carnegie Hall (A)
James Friskin, pianist, Town Hall (A)
Alli-Ronka, soprano, Town Hall (E)

Sunday, October 18

Margaret Halstead, soprano, Town Hall (A)
Dalies Frantz, pianist, Town Hall (E)

Monday, October 19

Leroy Anspach, pianist, Town Hall (A)
Elvin Schmitt, pianist, Town Hall (E)
Edwin Grasse, violinist, Steinway Hall (E)

Tuesday, October 20

Philadelphia Orchestra, Carnegie Hall (E)
Frank Glazer, pianist, Town Hall (E)
Hazel Griggs, pianist, The Barbizon (E)

Wednesday, October 21

Pietro A. Yon, organist, Carnegie Hall (E)
Michael Zadora, pianist, Town Hall (E)

Thursday, October 22

Arthur Billings Hunt, baritone, Town Hall (E)

Friday, October 23

Joseph Schuster, cellist, Town Hall (E)

Saturday, October 24

Katherine Bacon, pianist, Town Hall (A)
Icor Benefit Concert, Town Hall (E)

Sunday, October 25

John Charles Thomas, baritone, Town Hall (A)
E. Robert Schmitz, pianist, and Eddy Brown, violinist, Town Hall (E)

Monday, October 26

Ernst Victor Wolff, pianist and harpsichordist, Town Hall (A)
National Orchestral Association, Carnegie Hall (E)
Evelyn Lewis, soprano, Steinway Hall (A)
Samuel Reichmann, pianist, Town Hall (E)

Tuesday, October 27

Arthur Loesser, pianist, Town Hall (E)
Marie Curtis, soprano, and Llewelyn Roberts, baritone, The Barbizon (E)
Mayme Richardson, soprano, Steinway Hall (E)

Wednesday, October 28

Elizabeth Wysor, contralto, Town Hall (E)

Thursday, October 29

Orchestral concert, Paul Stassévitch conducting, Town Hall (E)

Friday, October 30

Paulina Ruvinska, pianist, Town Hall (A)
Ruth Jeffrey, violinist, Town Hall (E)
Lorand Gluzek, cellist, Steinway Hall (E)
Bernard Gabriel, pianist, The Barbizon (E)

Saturday, October 31

Sascha Gorodnitzki, pianist, Carnegie Hall (A)
Ruth Slenczynski, pianist, Town Hall (A)
Carmen Reggio, contralto, Steinway Hall (E)

Sunday, November 1

Leonora Cortez, pianist, Town Hall (A)
E. Robert Schmitz and Eddy Brown, pianist and violinist, Town Hall (E)

Wednesday, November 4

Paul Musikonsky, violinist, Town Hall (E)

Thursday, November 5

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 6

Philharmonic-Symphony Society, Carnegie Hall (A)
Paul Snyder, pianist, Town Hall (E)

Saturday, November 7

Josef Lhevinne, pianist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Rose Raymond, pianist, Town Hall (A)
Francis Moore, pianist, Town Hall (E)

Sunday, November 8

Philharmonic-Symphony Society, Carnegie Hall (A)
Phil Duey, baritone, Town Hall (A)
E. Robert Schmitz and Eddy Brown, pianist and violinist, Town Hall (E)
New Friends of Music, Town Hall—5:30 p. m.

Monday, November 9

Simon Barer, pianist, Carnegie Hall (E)
Cobina Wright and Robert MacGimsey, Town Hall (A)
Fredericka Fricken, song recital, Steinway Hall (E)

Tuesday, November 10

Philadelphia Orchestra, Carnegie Hall (E)
Irene Ruppert, pianist, Town Hall (A)
John Carroll, song recital, Town Hall (E)

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New Publications

REVIEWED BY LEONARD LIEBLING

FOR SOLO VOICE

Beech Mountain Folk-Songs and Ballads; collected, arranged, and provided with piano accompaniments by Maurice Matteson; texts edited and Foreword written by Mellinger Edward Henry.

If anyone does not know about the annual Folk Festival on White Top Mountain, Va., (sponsored by Mrs. John P. Buchanan, John Powell and others), Mr. Henry's arresting Foreword gives a timely reminder, as he wrote it in that region, although the songs of the present collection were gathered in the Beech Mountain section of North Carolina, near the borders of both Tennessee and Virginia.

The charm of American mountain songs is now familiar, and their unearthing and preservation has added immeasurably to the treasures of the world's folk tunes.

There are twenty-nine examples in this little volume, and they range through many moods and metres. Mr. Matteson's accompaniments are simple and atmospheric; he does not attempt to change the original character of the music, and even retains some of its crude harmonic progressions. In spite of their naive nature, many of the songs have deeply moving quality. Historically they are of inestimable value.

The only illustration is a photograph of Nathan Hicks, of Sugar Grove, Beech Mountain, N. C., who with his "dulcimoor" (also shown in the picture) sings and accompanies the songs contained in this collection. (G. Schirmer, Inc., New York).

FOR VIOLIN AND PIANO

El Puerto; piano piece by Isaac Albeniz; transcribed for violin and piano by Jascha Heifetz.

Another of the many excellent transcriptions with which the busy Heifetz has enriched the violin repertoire. El Puerto follows the same plan he used in the workmanship of Albeniz's Navarra and Sevilla—retention of the unique spirit and color of the music, and all its typical Iberianism. The violin and piano parts are exquisitely coördinated and appropriately idiomed. Let unskilled amateurs beware of this piece; it is fashioned for expert performers. (Carl Fischer, Inc., New York.)

FOR PIANO SOLO

Slavic Dance; opus 72; by Anton Dvorak.

One of the loveliest of the Czech composer's group of native dances, it starts and ends with nostalgic melody and has a merry middle section of fascinating rhythmic charm. Ably edited and fingered by Clarence Adler, the piece is a desirable number for pianists of taste and fairish technic. (G. Schirmer, Inc., New York.)

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JOHN HERRICK,

baritone, will appear in concert in Providence, R. I., during October; December in Flushing, N. Y., and Quebec, Canada; January, in Hackensack, N. J. Mr. Herrick is under the management of Richard Copley. (Photo © G. Maillard-Kesslere.)

Books

Creative School Music, by Lillian Mohr Fox and L. Thomas Hopkins.

The authors have sought to aid the child in school music classes to create his own songs, an activity in which the young seem naturally to take delight. The highly original material in the book is divided into three parts: Part I considers the nature of creative education and its relation to the older methods; Part II outlines ways of aiding children to develop creative expression in music; the unique and delightful contents of Part III include many examples of children's efforts in music, illustrated with drawings they have made for each song. The book should convince even the most hardened doubter that there is a rich vein of artistic instinct in children waiting only to be tapped. (Silver Burdett Co., New York, Boston and Chicago.)

Music in Institutions, by Willem Van de Wall, assisted by Clara Maria Liepmann.

A comprehensive study of the methods and possibilities in the use of music to improve the health, morale and happiness of those in various types of institutions, presented in readable form by an expert in the field. Mr. Van de Wall, for nine years the field representative for music and allied activities in the Bureau of Mental Health, Department of Welfare, of Pennsylvania, supplies a helpful and complete account of a subject that has immense possibilities, many of which are relatively undeveloped. He has supplied a study of the therapeutic and educational aspects of music, invaluable to all engaged in such work. (Russell Sage Foundation, New York.)

Music Under Eight, by Louie E. de Rusette.

Subtitled "a book for teachers and parents," the present volume deals in suggestive fashion with the growth of musical awareness in the young child. The two parts of the work discuss the periods of "melodic unconsciousness" (four- and five-year-olds) and "melodic consciousness" (six and seven), though some might challenge the theory that the former do not have such perceptions. The book abounds in practical ways to develop sense of pitch, rhythm and the like by the use of interesting games, enlisting but not over-stimulating the child's emotions. There is a preface by E. Mildred Nevill, an English psychological authority, who discusses the general problems of such teaching. (E. P. Dutton & Co., New York.)

The Riddle of the Pianist's Finger, by Arnold Schultz.

Those who are interested in the physical and mechanical factors of piano performance will find much to engross them in this erudite and closely-reasoned study. For generations the secret of producing lovely tone and stirring dynamics on the keyboard has been much contested. Mr. Schultz takes issue with some outstanding books on pianism—including those of Leschetizky, Matthay, Breithaupt and Ortmann—bases his own system of touch mechanics on a study of finger-movement, and analyzes coordination of movements in a novel and original way. The volume makes somewhat weighty reading but is valuable for pianists of inquiring mind. The system of "relaxation" is, incidentally, criticized drastically. (University of Chicago Press, Chicago.)

For Violin

Violin Studies for the Development of the Left Hand; by Charles Martin Loeffler.

Admirers of the late composer will need to recall that he was also for many years a violinist in the Boston Symphony Orchestra, and that it is probably this phase of his multifold and rich life which finds expression in the present posthumous set of ingenious exercises. The various phases of performance which they aim to develop are diagonal crossing; aiming and hitting difficult notes in "jumps"; legato in bowing; sliding and changing positions; doing chromatics and the whole-tone scale; changing fingers on the same note; and performance of scales. There is a final intonation exercise for playing fourths without vibrato. Valuable matter, contained in little compass. (G. Schirmer, Inc., New York.)

For Cello and Piano

Sonata for Cello and Piano, by Samuel Barber.

Mr. Barber, awarded the American Prix de Rome and Pulitzer Prize last year, shows in this cello sonata a vigorous thematic invention and much characteristic and expressive writing for the instruments. The score is in three short movements, *allegro ma non troppo; adagio, and allegro appassionato.* It is modern in manner and coloring, but not aggressively so, and reveals logical development of its musical subjects. (G. Schirmer, Inc., New York.)

For Voice and Piano or Violin

Six English Folk-Songs; Two French Folk-Songs; arranged for voice and piano; **Two English Folk-Songs,** arranged for voice and violin; by Vaughan Williams.

Authentic folk-songs taken down from the lips of old inhabitants of Britain, also two popular French examples, arranged in three little collections by Vaughan Williams. The works have charm, pithy expressiveness, and humor, and musically are unpretentious but delightful. The French examples also have English text. (Oxford University Press; Carl Fischer, Inc., New York.)

Method for Organ

Précis d'éxécution, de registration, et d'improvisation à l'orgue; by Charles Tournemire.

For those organists who read French, there will be much interest in this compendium by Tournemire, professor of the instrument at the Paris Conservatoire and organist of the Basilica of Ste.-Clotilde. He has toured widely as a recitalist in Europe and is also known for his compositions. The volume is in paper covers, of a size suitable for the music rack. The book includes: preface descriptive of organ history; outlines of instruments of various size; characterization of different stops and their effects; and a vast quantity of exercises interspersed with descriptive text. These are designed to develop such phases of playing as legato, "substitutions," staccato, accents, pedalling, trills. There follow expositions of short fugal and other passages from standard works, advice as to performance of a certain number of masterpieces from the sixteenth to the end of the nineteenth century, of various national schools. The works of Bach and the three chorales of Franck have especially full treatment. The art of registration is considered, also various modern color effects. A final section takes up improvisation, and illustration of some Hindu and Gregorian modes. Truly a rich mine of mature advice and counsel for the performer. The dedication is to Dr. William C. Carl, director of the Guilmant School. (Editions Max Eschig, Paris; Associated Music Publishers, Inc., New York.)

For String Quartet

Quatuor à Cordes, by Marguerite Roesgen-Champion.

There is nothing esoteric either in harmony or design in this precise and musicianly opus. A slightly impressionistic effect is achieved by a rippling *ostinato* figure in the opening section, Paysage. The second movement is a simple and spirited march. This is followed by a lively and graceful Rondo, which concludes the work gaily. (Editions Maurice Senart, Paris.)

For Piano Solo

The Bach Family; three pieces by J. S. Bach, W. F. Bach, and C. P. E. Bach;

adapted for teaching purposes by Charles J. Haake.

Three excerpts from the works of the prolific Bach family here adapted for the studio are a Polonaise in G minor by Johann Sebastian, an Allegro in A major by Wilhelm Friedemann, and a Solfeggietto by Carl Philipp Emanuel. The first and second are of fairly simple makeup, the last, in rondo form, being a *presto* in rapid arpeggio passages. The editing is carefully done, and the contents of much worth. (Carl Fischer, Inc., New York.)

Two Pieces, by Edwin Franko Goldman.

A pair of typical compositions by the energetic American bandmaster, arranged for piano. The march On Parade includes the words of the number, as well as a separate staff for bugle, drum and fife effects. The valse intermezzo, Sunshine and Shadows, is in slow tempo with several contrasted sections and a coda. It is edited for teaching purposes. (Carl Fischer, Inc., New York.)

The Hills of Home, by Oscar J. Fox; concert transcription for piano solo by Morton Gould; simplified version by James Morton.

The Gould concert paraphrase is of elaborate and virtuosic nature for proficient pianists only, and suitable for stage and radio work. The Morton arrangement is for the amateur performer and preserves the homely virtues of Mr. Fox' melodious ballad. (Carl Fischer, Inc., New York.)

Allegro Vivace in D and **Romanza,** by D. Vaughan Thomas.

Two carefully factured, beautifully engraved and highly conservative numbers in the Romantic tradition, the Romanza being slightly more modern in coloring and giving opportunity for graceful *rubato* playing. They are of medium grade, there being, however, no fingerings marked. The academic virtues of the music suggests that it was chosen by a board of judges; it is issued by Oxford Press and the University of Wales Press Board for the National Council of Music (Great Britain) under a joint scheme of musical publication. (Oxford University Press, London and New York.)

Happy Study Games and **In My Garden,** by Olive J. Wood.

The Oxford Piano Series, edited by A. Forbes Milne, brings us these two pedagogical albums for the young player. Happy Study Games provides twelve little exercises of cheerful melodiousness, in Grade B. In My Garden comprises six picturesque descriptive studies, of Grade C-D, all the numbers being edited in exemplary fashion and beautifully printed. (Oxford University Press, London and New York.)

Prelude, by Edna Frida Pietsch.

A very short piano piece in simple style, written with consecutive thirds and fifths which lend a slightly archaic character. The general style is tranquil and the conclusion *pianissimo.* (J. Fischer & Bro., New York.)

For Two Pianos, Four Hands

Musetta by Handel; arranged for two pianos by A. Gorno from the transcription for piano solo by Martucci.

A placid and melodious Handel *andantino* is here furnished forth in a virtuosic manner to provide a showy, if rather short number. There are extended chords and some elaborate passage work in the first piano part, while the second is relatively unadorned. (J. Fischer & Bro., New York.)

For Band

Festival March, by Victor Herbert. A popular number written by Herbert for the Pittsburgh Exposition, and containing Auld Lang Syne as one of its thematic ingredients. Seven minutes required for performance. (Carl Fischer, Inc., New York.)

For Orchestra

Little Classics Orchestra Folio. Fifteen brief and familiar airs by master composers of Germany, Austria and Italy, of extremely simple and melodious nature, arranged for small orchestra with saxophones and tenor banjo. (Theodore Presser Co., Philadelphia.)

Educational Orchestra Album; forty-two classic and modern compositions; in two volumes; selected and edited by George L. Lindsay and George R. Spangler, arranged by Charles J. Roberts. This collection includes chorales of Bach and other classic airs, as well as more recent popular numbers. Useful as material for school and amateur groups. (Carl Fischer, Inc., New York.)

LUCILE DRESSKELL,

soprano, gave a recital on October 7 for the opening meeting of the Columbia Dames, an organization made up of the wives and mothers of the teaching staff of Columbia University, and the wives and mothers of graduate students there. Mrs. Dresskell is to be heard in Town Hall, New York, on February 12. This summer she gave her sixth annual recital at the McMillin Academic Theatre, Columbia University, appearing with Miles Dresskell, violinist and viola d'amore player. (Photo by Herbert Mitchell.)

Songs

You Never Told Your Love for Me; words by Herman A. Heydt, music by Mana-Zucca. Sentiment, warm and appealing, is a characteristic of this tuneful number. For high or low voice. (Carl Fischer, Inc., New York.)

The Cloister Knell (Kammenoi-Ostrow), by Rubinstein; adapted by Carl Deis; poem by Lorraine Finley. Rubinstein's excerpt, Reve Angelique, from his piano suite is made the basis for a sentimental, tuneful song, in which the popular melody has a piano accompaniment in ostinato style. For high or low voice. (G. Schirmer, Inc., New York.)

White Birds, by Mana-Zucca. Gay and animated, the soaring vocal line and sparkling accompaniment imitate the flashing wings of the birds in this brief number. For high and low voices. (G. Schirmer, Inc., New York.)

Caro Mio Ben, by Giordani; edited by Carl Deis. Both the original text and an English translation are provided for this classic of early Italian writing, which has proved a steady favorite in song programs. Published in low, medium and high voice versions. (G. Schirmer, Inc., New York.)

Giuseppe Da Barber; words by Thomas A. Daly; music by Carl Oberbrunner. Humorous dialect song suitable for male singers on light programs. Also arranged for quartet or chorus of male voices. (G. Schirmer, Inc., New York.)

Two Songs, by Renato Bellini. Lullaby for Liana (Ninna Nanna a Liana) is a swaying and tender number, while Ring Around the Roses (Giro Tondo) is a piquant, intriguing song in characteristic dance lilt. Both have a mischievous humanity and simple folk quality. English and Italian text, high and low voice versions. (G. Schirmer, Inc., New York.)

Ouvre Ton Coeur, by Bizet; English text by Eugene Oudin. Bizet's rhythmic Spanish serenade is given a version in the vernacular as well as the original French text. It is a sprightly and simple *allegretto* of much charm. For high or medium voices. (G. Schirmer, Inc., New York.)

Reviewed by F. W. Riesberg

For Male and Mixed Chorus

Mary Most Fair, for male voices, by Boris Levenson.

This is set from a Bohemian Folksong. It is an expressive song in Mendelssohnian style, pathetic in bewailing the fact that this particular Mary will have none of him. There are chromatics in the smoothly-flowing bass part, with a range of first tenors encompassing F to high A, and a climax occurring on the name, Mary.

Brave Setti, for mixed voices, by Boris Levenson.

Originally a Swiss Folksong this work is written in lively fashion. It is cleverly set for the voices, with a compass for sopranos from F to high G. Both works have an English text by Evelyn Linden. (R. D. Row Music Co., Boston, Mass.)

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FRANK GLAZER,
American pianist, makes his New York debut at Town Hall, October 20, in a program including music of Schubert, Chopin, Bach and Brahms. Mr. Glazer, who is only twenty-one years old, is a native of Wisconsin. He studied in this country with Jacob Moerschel, a pupil of Leschetizky, and in Europe has worked under Artur Schnabel. He also has studied harmony and composition with Arnold Schönberg. (Photo by Ben Pinchot.)

MUSIC NOTES from Coast to Coast

VANCOUVER, B. C.—The outstanding musical events during the summer months were the open-air concerts of the Vancouver Symphony Orchestra (Allard de Ridder, conductor) in the Malkin Memorial Bowl situated in Stanley Park. As this was the year of the Vancouver Jubilee Celebration special effort was made to make these presentations out of the ordinary. The soloists, all Canadian artists, included Winnifred Lugrin Fahey, soprano, and Jean de Rimanoczy, violinist.

The first concert of the Vancouver Symphony Orchestra inaugurating the 1936-37 series took place October 4 with Odette de Foras, Canadian-born soprano of Covent Garden, the assisting artist. A. A. F.

VICTORIA, B. C.—Musical activities in this city have been practically at a standstill. Gertrude Huntly, pianist, will open the season the latter part of October under the sponsorship of the Musical Art Society.

On September 25 Winnifred Lugrin Fahey, Toronto soprano, was heard in recital at the Empire Theatre. A. A. F.

Roth Quartet Returning in December

The Roth Quartet, now on a concert tour of Europe, returns to America in December to begin its ninth consecutive season in this country. The American tour opens in Richmond, Va., on January 10. Two appearances are scheduled for New York City, January 24 and February 12, at Town Hall. A tour of approximately sixty concerts extends to the Pacific Coast and closes with the Festival of American Music to be given at the Westminster Choir School at Princeton, N. J., in May, 1937.

Iturbi Sails for Concerts in England

José Iturbi sailed on the SS. Normandie, September 30, to make his first appearances in England in eight years. In addition to his engagements as pianist he also makes his English début as conductor. His first concerts in both capacities are on October 12 and 13 in London with the Courtauld-Sargent Series when he conducts the London Philharmonic Orchestra and appears as soloist as well. On October 18 he gives a piano recital in Queens Hall and, 21, plays with the BBC Orchestra. A recital in Oxford follows on the 23rd and on the 25th he will again be heard with the BBC Orchestra, this time on the podium. Iturbi plans to return to this country in time for his first concert as permanent conductor of the Rochester Philharmonic Orchestra on November 5. Other orchestras which have engaged his services as director for the coming season include the Detroit Symphony for three appearances, the Ford Sunday Evening Broadcasts for eight consecutive weeks; he conducts one week with the Chicago Symphony, and three weeks with the Minneapolis Symphony.

Music in London

(*Continued from page 5*)

well put together; no one expected it to reveal a new aspect of the art of this thorough scholar. More of an incognito was the second piano concerto of Elisabeth Maconchy, now among the best known of England's younger women composers. The present opus (first time in public) rises little above the level of an awkward, arid job, except in its slow movement.

FOREIGNERS TO THE FRONT

The remaining novelties of the "Prom" season are all foreign. Neither the comparatively early score of Sibelius, The Ferryman's Bride (op. 33), nor the more recent Minutes Symphoniques of Dohnanyi had yet been given in an English concert hall, though the Hungarian's piece had been broadcast. It will be recalled that the Sibelius ballad, for mezzo and orchestra, is based on a Finnish legend. In the style of the early German romantics, it saves itself through its native simplicity and candor. A similar reaction, on a larger scale, greeted the same composer's symphonic fantasy, Pohjola's Daughter. Even an orthodox idiom and a conscious nationalistic program remote from his individual utterance take on originality in treatment by Sibelius. The Magyar miniatures impressed the "Prom" listeners as deft and delightful *"Unterhaltungsmusik."*

A decided hit, here as elsewhere, was the arch-Parisian and clever chamber concertino for saxophone and orchestra by Jacque Ibert, which had been premièred at the Barcelona I. S. C. M. Festival. This is an extraordinarily neat and intriguing piece of workmanship, so much so that it reconciled many conservatives to the "sacrilegious" entry of the abhorred "sax" into the sacred precincts of the concert hall—something of a feat for old England.

The other "Prom" novelties still to be heard from are the Tableaux Grecs of the Belgian, Armand Marsick, and the Bach chaconne which Alfredo Casella has dolled up in orchestral togs like a K.M. on a picnic, one of the long list of recent practitioners in the present-day vogue of transcriptions and similar liftings. Marsick, conductor of the Liège Symphony Orchestra, passes as Belgium's foremost musical ambassador-at-large today. Many welcome rehearings round out the "Prom" list—Vaughan Williams, Constant Lambert, Delius, Frank Bridge, Stanford, Mackenzie, Herbert Howells, William Wallace, Boyce, Holst, Parry, Elgar (of course), Balfour Gardiner, Edward German and Arthur Bliss, to mention only the Britishers.

NEW ORCHESTRA AND PLANS

Dovetailing into the "Prom" season, and beginning as the "Proms" draw to a close, we have, of course, the various symphonic series which London purveys us annually, beginning with those of the venerable Royal Philharmonic Society. In addition to these staple offerings of the old orchestras, in which all the leading British conductors from Sir Thomas Beecham to Albert Coates rotate on the podium, we now have a new orchestra, organized by Sir Henry Wood, for Sunday afternoon concerts, reviving a pleasant custom which had been discontinued a decade or so ago.

The B. B. C. Orchestra will also give a special series of fifteen concerts this fall and winter, under the direction of Paul Beard. It promises to be a salient cycle, both as to programs and leading interpreters. As in previous seasons, the conductors will be chiefly British, with the notable exceptions of Willem Mengelberg and Ernest Ansermet. The major share of conducting labors will fall on the ensemble's regular leader, Adrian Boult. The soloists include Myra Hess, José Iturbi, Pablo Casals, Egon Petri, Louis Krasner, Walter Gieseking, Arthur Rubinstein, Joseph Szigeti, Lionel Tertis and Adolf and Hermann Busch. Notable items of the bill are a first performance in England of Busoni's Doktor Faust (with the B. B. C. Choral Society), the English concert première of Alban Berg's violin concerto and the first time anywhere of Sir Hamilton Harty's new concerto in B minor for piano. Other unusual items will be Vaughan Williams' A Sea Symphony, Sibelius' fifth, John Ireland's piano concerto, Bax's sixth symphony, Prokofieff's violin concerto, Stravinsky's Sacre and Walton's viola concerto.

Besides the home orchestral talent, we shall have visits from several foreign ensembles. The most important of these are the Vienna Philharmonic and the Dresden State Opera orchestras, not to mention smaller ensembles and quartets, such as the Roth, the Griller and the Pro-Arte. Foreign conductors billed include Weingartner, Busch, Molinari, Iturbi and Karl Böhm. Space and time prevent mention of the many other fine soloists heard or coming. We must be content with listing a few prominent names gathered at random: Artur Schnabel, Alexander Brailowsky, Elisabeth Schumann, Yelly d'Aranyi, Leff Pouishnoff, Marcelle Meyer, Benno Moiseiwitsch, Myra Hess, Oda Slobodskaya, Astra Desmond, Felix Lamond, Marian Anderson, Andrés Segovia, Rose Bampton, Margaret Speaks, Mischel Cherniavsky, Jan Smeterlin, Julia Reid, May Moore, David Martin, Susan Slivko, Nancy Dickinson, James Whitehead and Elizabeth Wray.

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AUGUSTA LOFTON MATTESON, accompanist, wife of Maurice Matteson, baritone and authority on Southern mountain folk music. Mrs. Matteson is to appear with her husband in his lecture-recital program, entitled Ballad Bagging, during the present season. She also will be at the piano for recital appearances of other artists. Mr. and Mrs. Mattson are spending the winter in New York.

Radio Highlights

Dialed by M. L. S.

Knock, knock . . . Who's there? . . . Verdi . . . Verdi, who? . . . Verdi hell did this summer go? . . . With this distressing tonal pun, we turn from the leisures of the dog days to an autumn and winter which, our spies inform us, is the most formidable from a concert point of view in about five years. Pity the poor music critic on nights like these to come, when auditoriums yawn for him, and recitalists lie in wait. An excellent thing for the scribes, we think, would be to have each and every concert broadcast to them at their own firesides. This would undoubtedly make their judgment less severe, for, of course, who wouldn't be morose and crabbed in his outlook after sleeping for an hour or more sitting upright in a concert hall? By lending his ear to the radio, the critic can sleep comfortably on the living room couch; and, besides, other members of his family might like really to listen.

Be that as it may, the ether this month is carrying some musical freight of delectable richness. The General Motors programs have resumed (WEAF and a coast-to-coast hook-up), maintaining their now well-established standard of artistry. On October 3, the broadcast shifted from the usual headquarters of New York's Carnegie Hall to Philadelphia, where the Philadelphia Orchestra and Leopold Stokowski were guests of the occasion, with John McCormack as soloist. The beauties of the Philadelphia Orchestra's playing had exposition in music of Bach, Debussy, Albeniz and Wagner, and the illustrious son of Erin displayed the familiar charm of his voice in two groups, including Handel's Where'er You Walk. Next Sunday (tomorrow), the General Motors program returns to New York and its own orchestra under Erno Rapee. Kirsten Flagstad will be the assisting artist.

The Ford Sunday Evening Hour on the Columbia chain is also in progress, with Fritz Reiner conducting the first five broadcasts. On October 3, Josephine Antoine, young soprano of the Metropolitan Opera, was heard with the orchestra. This singer has a voice of notable clarity and suppleness, and she used it with skill in several coloratura numbers.

Regular Sunday night features, bringing eminent artists in lighter programs, include Nelson Eddy as host on Vick's Open House (WABC), with Francia White, soprano, and Josef Pasternack's Orchestra. At the beginning and end of this half-hour, who dials may hear Mr. Eddy's manly tones proclaiming the heartening sentiment, "O, 'tis love and love alone the world is seeking," and he and Miss White sing duets and solos.

Marion Talley dominates the NBC-red network for a thirty-minute interlude each Sabbath eve. She sings both operatic and less serious numbers. The Talley voice is in fine form this season, and she has proven a sterling radio attraction.

Nino Martini returns to radio, his original musical stamping ground, on Wednesday nights (WABC), once more with Andre Kostelanetz. His second broadcast on October 7 presented some of the music from his new film, The Gay Desperado, on the eve of its release at New York's Radio Music Hall.

E. Robert Schmitz takes up his broadcasts over WABC and affiliated stations. Beginning September 21, the pianist inaugurated a new series of programs, similar to those in which he previously appeared over this system. Acceding to requests of Columbia officials, Mr. Schmitz is presenting all Bach and Debussy programs. He plays selected numbers and intersperses general comment, telling of the lives and works of the composers.

The Curtis Institute of Music is presenting its eighth annual series of radio concerts (Columbia network) on Wednesday afternoon of each week, beginning October 14. The broadcasts feature the Curtis Symphony Orchestra under Fritz Reiner, chamber music groups under Dr. Louis Bailly, woodwind groups under Marcel Tabuteau and a series of programs by individual vocal and instrumental artists from the institute.

The LaForge-Berúmen Studios continue their radio presentations, WOR, October 20.

Lest we forget some ethereal series of great import and vital interest to all, we hasten to proclaim that these scattered notes of forthcoming and current events do *not* purport to be complete. Selah!

Sigma Alpha Iota Events

Epsilon Epsilon (located in Tudor City, New York), alumnae chapter of Sigma Alpha Iota, national music fraternity for women, presented in a recent musicale Agnes Davis, soprano, former member of Sigma Upsilon, Denver, and Edith Rochlin, Alpha Theta Alumni and Ruth Tarbes, duo-pianists. Miss Davis sang compositions from Schumann, Strauss, Hageman, Campbell-Tipton. Suite for two pianos: Arensky's Romance, Valse, Polonaise, Strauss' Blue Danube, Waltz, arranged by Chasin, featured by Edith Rocklin and Ruth Tarbes.

Philip and Alice Humphrey gave excerpts from the Scored for Brasses and Paris Green.

Epsilon Epsilon at a Saturday musicale presented Karen Olsen, Henrietta Blackwell and Mildred Lund Tyson. Miss Olsen sang compositions from Kjerulf, Grieg, and Thrane. Mildred Lund Tyson sang her own compositions: The Lilacs Are in Bloom, Reaching for the Moon, and Sea Moods. Miss Blackwell sang compositions from R. Haln, Tschaikowsky, and Cyril Scott.

Alpha Theta Chapter of Columbia University presented Martha Haskins Butler, soprano, and the Rocklyn trio. Mrs. Butler sang numbers of Schubert, Brahms, Chabrier, Verdi, Arensky, Carpenter, Hughes, and Rachmaninoff. Lulu and Edith Rocklin and Anne Webber played a Beethoven trio and compositions from Pergolese, Sandby, Ravel, and Bach.

Agnes L. Long, soprano, member of Sigma Alpha Iota and chairwoman of the publicity committee, was presented by the Jamaica Musical Guild at a musical tea. Miss Long also gave a recital at the Maude Douglas Tweedy studio, accompanied by Sara Knight. Compositions were sung from Schubert, Ravel, Massenet, Hugo Wolf, Schumann, Brahms, Strauss, Tyson, Griffes, and Kernochan. Miss Long is a student of Mme. Tweedy.

ALFRED DE LONG, bass-baritone, a graduate of the Curtis Institute of Music, Philadelphia, has been appointed to the department of music of the Western Maryland College, as instructor of voice. Mr. de Long spent several summers in Chautauqua, N. Y., and has sung numerous opera rôles.

Rho Chapter of the University of Wisconsin, presented Dorothy Lucille Wilson in a senior piano recital, playing music by Bach, Scarlatti, Tausig, Brahms, Chopin, and Liszt. Rho Chapter sponsored two other recitals presenting the following students in voice: Florence Beach, Ruth Ann Piper, and in addition, Sylvia Ballard, violinist, Dorothy Wilson and Jean Hedemark, pianists, with Elizabeth Schadaner, organist. Other students presented in the second recital were Katherine Gregg, pianist; Blanche Neis, voice ,and a violin trio composed of Florence Beach, Jane Calvi, and Jean Adams.

Alpha Eta of Oklahoma Baptist University presented the Prince Has Come to Town, a musical comedy in two acts, with Perle May Johnson as pianist. A second program was given presenting Margaret Hart and Frances Burnside in violin duet, and a string ensemble.

Althouse's Current Engagements

Paul Althouse sang Samson in Samson and Delilah which opened the Worcester Music Festival on October 5. Following that, Mr. Althouse appears with the Cleveland Orchestra, under the direction of Artur Rodzinski, in two performances of Tannhäuser on October 29 and 31. This marks Mr. Althouse's fourth consecutive year of appearances with the Cleveland Orchestra. November 6 and 7, in Boston, Koussevitzky will conduct the Boston Symphony Orchestra, with Mr. Althouse as a guest soloist, in Mahler's Das Lied von der Erde.

The tenor concludes his November engagements with concert performances of Berlioz' Damnation of Faust on November 20 and November 21 in St. Louis with the St. Louis Symphony Orchestra, conducted by Vladimir Golschmann. He will then return immediately to New York to begin rehearsals at the Metropolitan Opera.

Bartlett and Robertson Active

Ethel Bartlett and Rae Robertson, English two-piano team, recently opened the season of orchestral concerts at Scheveningen, Holland. They later gave two premieres in London with the BBC Orchestra under John Barbirolli; the first, dedicated to the pianists, was a new English work for two pianos and strings by Hugh Anson, one of the most prominent young British composers; the second, an American work by Mary Howe, called Castellana. Bartlett and Robertson since then have played twice at Queen's Hall, London (August 19 and September 5) under Sir Henry Wood. Their first appearance in the United States this winter falls in January, when they are to be soloists with the New York Philharmonic Orchestra.

Westminster Chorus Plans

The Westminster Chorus (John Finley Williamson, conductor) makes two tours during this season; the first, commencing November 9 and continuing until November 20, and the second commencing January 11 and continuing until January 30.

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I See That

(*Continued from page 25*)

Paul Althouse is scheduled for appearances with the Boston Symphony Orchestra this season, singing in the production of Mahler's Das Lied von der Erde on November 6 and 7 under Koussevitzky.

* * *

Sascha Gorodnitzki, pianist, gives a recital in Carnegie Hall, New York, on October 31. Mr. Gorodnitzki has been booked for an extensive tour of the eastern states in January, arranged by his new manager, Annie Friedberg.

* * *

Jean Fardulli, Greek baritone, is at present in Athens, Greece, where he is engaged for a month of opera performances. From there he goes to Egypt and France, returning to America late in November.

* * *

Dorothy Crawford, who appears in programs of her original character sketches, has been engaged by the Corsicana (Tex.) Community Concert Association to appear under its auspices.

* * *

Sydney Rayner, tenor of the Metropolitan Opera, during the coming season will begin his season as Don Jose in Carmen with the Cincinnati Orchestra on November 3 and 5.

* * *

Eleanor Steele and Hall Clovis, duet recitalists, begin their season at Scranton, Pa., on November 10 with a return trip to California after their appearances there last year.

* * *

Charlotte Boerner, soprano, will sing in the opening of the San Francisco Opera season, October 30, as Eudoxia in La Juive. November 9, she takes the part of Susanna in the Marriage of Figaro.

* * *

Walter Mills, baritone, who has not been heard in New York for several seasons, is to give a Town Hall recital on November 30, assisted at the piano by Alderson Mowbray. The concert is under the direction of Mr. Mills' new manager, Annie Friedberg.

* * *

David Brynley and Norman Notley, formerly connected with the English Singers, re-

Felix Robert Mendelssohn Locates in New York

Named for the eminent ancestor of his family, Felix Robert Mendelssohn is a cellist and conductor. Recently arrived in New York, he was introduced by a recital at the Moltke residence on June 12.

(*Photo by Kate Steinitz Studio.*)
FELIX ROBERT MENDELSSOHN and MRS. MENDELSSOHN

At the age of two he showed musical instinct, and at eight began the study of the cello at the Stern Conservatory, Berlin. When ten years old he played in public, winning the Silver Medal of the conservatory. Soon he became a member of the faculty of the same school, also conducting the orchestra division. His Passion Opera, Christus, followed by a symphonic overture, were performed under Nikisch when he was eighteen and he has given recitals in Germany, Holland, Poland and the United States.

He is already booked to present three chamber music concerts with Dr. John Warren Erb, covering music from Bach to Strauss, and is appointed professor of cello at New York University.

Pictured with Professor Mendelssohn is his wife; they met in Hamburg, Germany, last May 13, became engaged May 28, and were married in New York on June 3.

DANIEL WOLF,
pianist and composer, has begun his season. His new songs will be featured on the programs of many prominent singers, among them Joseph Bentonelli, Metropolitan Opera tenor. (Photo © Louis Elzin.)

turn to America in November and will again give a recital at Town Hall, New York, November 22, with an entirely new program.

* * *

Buffalo, N. Y., will hear Julius Huehn, baritone of the Metropolitan Opera, in recital on October 21. Mr. Huehn is to give other concerts later in the season, before and after his second year with the Metropolitan.

* * *

Kneisel-Alden-Turner, violinist, cellist and pianist, who are entering on their second season, have been booked for an extensive tour in sections of the country where they have not appeared before. One of their first engagements is in Lansing, Mich., on October 20.

* * *

Malcolm and Godden, Canadian duo-pianists, are to play in Sharon, Pa., on December 7 under the auspices of that city's Community Concert Association. During the summer the artists have appeared with the Promenade Symphony Orchestra of Toronto, Canada.

* * *

Roman Totenberg, Polish violinist, who made his initial American tour last winter, returns early in November. He is re-engaged in a number of cities, including an appearance with the National Symphony Orchestra in Washington, on January 10 and is to appear in New York on November 17 in recital before going on a western tour.

* * *

Dorothy Bacon, contralto, is to make her Boston debut early in December in Jordan Hall. She then goes on a tour through Maine and New Hampshire for a series of recitals and joint concerts.

* * *

The first joint recital tour of Pierre Luboshutz and Genia Nemenoff, duo-pianists, begins in South Bend, Ind., October 15, and continues through February.

* * *

Eugenia Buxton, young American pianist, has scheduled her New York recital for Town Hall on November 22 before she leaves for concerts in other parts of the country.

* * *

Shura Cherkassky, pianist, is scheduled for a New York recital at Town Hall on February 6. Mr. Cherkassky, now in Europe, includes in his engagements on this side of the Atlantic an appearance as soloist with the Montreal Symphony Orchestra.

* * *

Erno Valasek, violinist, who has spent the summer abroad with Adolfo Betti, returns to the United States in November and his third New York recital is scheduled at Town Hall on December 4. In January he is to be soloist with the Cleveland Orchestra in Cleveland and with the Montreal Orchestra.

* * *

After ten years of teaching master classes at L'École Normale de Musique, Paris, Bernard Sinsheimer has been granted a year's leave of absence for activity in New York.

* * *

Maria Silveira, soprano, will be heard in concert at the Plantation Club in Providence, R. I., November 1. Other engagements listed for the singer include several appearances with orchestras.

Elmo Russ, American composer, appears at Roerich Hall, New York, on October 16. Assisting artists are Louise Caselotti, contralto; Lee Sherman, tenor; Alfred Chigi, baritone; Silvia Grazzini, soprano; and Rhea Sparag, soprano.

* * *

The Studio Club of New York has inaugurated another entertainment series. Thirteen events are scheduled for October, including concerts, dance recitals, plays and lectures.

* * *

Jeanne Laval, contralto of opera, concert and radio, has re-opened her New York studio for vocal instruction, repertoire and languages.

* * *

Frances Blaisdell, flutist, has resumed her regular teaching at her studio in New York and in Garden City, L. I., after a short tour of New England. Miss Blaisdell has been engaged with Mildred Dilling, harpist, by the Indianapolis Symphony Orchestra for a concert in January. They will play the Mozart concerto for flute and harp.

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David Mannes Music School

Mr. and Mrs. David Mannes announce that the Musical Art Quartet and Frank Sheridan, pianist, with the assistance of other soloists will give the twenty-four chamber music works of Brahms in a series of eight concerts at the David Mannes Music School, New York.

The first of the series takes place on October 23, and the others follow on consecutive Mondays and Fridays. The seating capacity of the auditorium is limited to 250.

Sascha Jacobsen is the first violinist of the quartet, Paul Bernard, second violinist, Louis Kievman, viola, and Marie Roemaet-Rosanoff, cellist.

Free enrollment is now taking place for the Junior Orchestra of the school, which, since its inception, has been open free of charge to anyone who can read music. The group meets on Wednesday afternoons under the direction of Edgar Williams. The ages of its members range from four to forty. Anyone interested in joining is requested to register at the school.

N. Y. School of Music and Arts

Resuming the regular Thursday evening school concerts, in which students from all parts of America appear, that of October 1 brought forward, before a delighted audience, two dozen performers of musical worth. Lillian Bauer showed high pianistic talents in two Chopin studies, followed by Mrs. Bacyk, who sang Mimi's air and Vissi d'arte with expression. Vera and Valerie Phillips sang a duet with enjoyable unity, the soprano ending with a fine high B. Gilberte Bartaleno's facile coloratura technic, easy trill and range were exhibited in the Jewel Song (Faust) and a Rigoletto aria. Requiem (Homer) and Invictus (Huhn) were sung with nobility by Rino Rastelli, who brought humor into Old Mother Hubbard. Hubert Liverman made a hit with his piano performance of Brahms and Moszkowski excerpts, and Catherine Jonas's clear soprano voice and good taste were noted in Delibes' Filles de Cadix. Valerie Phillips sang Connais-tu le pays (Mignon) with real expression, and the singing of The Lost Chord by Eleanore Frances was much enjoyed for her good articulation and tonal warmth. Gilbert Uloth's full baritone tones were conspicuous in Hybrias the Cretan, and I Want What I Want (Herbert.) Naomi Lindholm's expressive vocal organ gained applause for her singing of Little Silver Ring and a Palmgren song, and Gladys Hill won applause for her poetical, expressive piano playing of Woodland Murmurs. Beatrice Kolis's singing and personality were much admired; she was graceful and expressive, especially in a Moszkowski-Kuester waltz-song. Michael Petren, tenor, sang Kashmiri Song with temperament, and Ethel Gundersen's piano-playing talent was conspicuous. Ruth Tinker sang a love-song with admirable expression. The capable and highly sympathetic accompanist was Marguerite Sterner. F. W. R.

Philadelphia Conservatory of Music

PHILADELPHIA.—The D. Hendrik Ezerman Foundation Scholarship in piano was awarded in open contest to Leah Effenbach of Washington, D. C., at the Philadelphia Conservatory of Music, on Sepember 24. The Samaroff Scholarship was won by Dorothy Seltzer from Norristown, Pa. Andrew Welsh Imbrie of Princeton, N. J., Arnold Fletcher of Highland Park and Dorothy Wilson of Girardville, Pa., will each receive a half scholarship in piano with Dr. Samaroff. Mary Gorin holds the Hood Scholarship in piano for this season.

David Mannes Music School (Westchester Branch)

NEW ROCHELLE, N. Y.—An editors' conference was held at the David Mannes Music School, Westchester Branch, on October 2. Meeting with Ralph Wolfe, director of the school, were editors from Sarah Lawrence College, Bronxville; New Rochelle Senior High School, Rye High School, Mamaroneck High School, Pelham High School, Mt. Vernon High School, New Rochelle College, Roosevelt High School (Yonkers), Port Chester High School and the Fieldston School of New York.

Eastman School of Music

ROCHESTER, N. Y.—Two hundred and fifty-six students, representing thirty-six states, and of all ages, were made the recipients of student aid awards by Dr. Howard Hanson, director, Eastman School of Music, assisted by a jury of faculty members. This year's quota marks an advance both in geographical scope and in numbers over previous years. Awards were made under careful consideration, with the aim of assisting those of marked talent to make study possible.

Eight teaching fellowships were awarded to students from all parts of the country, from Maine to California. Nineteen tuition fellowships, covering the needs of talented students working for an advanced degree in the school, were also given, in accordance with the plan of expanding graduate study. Voice students and instrumentalists who won assistance numbered one hundred and eighty-three. The school awarded further aid to forty-six young students in the preparatory department.

Lawrence Conservatory of Music

APPLETON, WIS.—Faculty members of Lawrence Conservatory of Music resumed their duties at the opening of the fall term on September 23. Dean Carl J. Waterman and family motored to the Black Hills and Yellowstone National Park the latter part of July. Dr. and Mrs. Percy Fullinwider visited in San Diego and in San Francisco. The Fullinwiders appeared in joint recital at the First Methodist Episcopal Church of San Diego on July 26. Gladys Ives Brainard, professor of piano, directed a motor trek to Europe. Miss Brainard's students appeared in recital at Weimar, Munich, and Berlin. Marshall Hulbert, secretary to the conservatory, in company with Dr. L. C. Baker, professor of modern languages at Lawrence College, and Elise Bohstedt, directed a tour of fifty people to the principal cultural and art centers of Europe. The Lawrence Tour attended the Shakespeare festival at Stratford, the Munich and Salzburg festivals, the Olympic games and opera at Brussels. A. A. Glockzin, professor of public school music, accompanied the group.

Cyrus Daniel, professor of theory and composition, has been granted a leave of absence to pursue graduate study at Yale University. Francis Proctor, instructor in piano, has been appointed to fill the temporary vacancy.

LaVahn Maesch, associate professor of organ and music history, completed his master's work this summer at Eastman School of Music, Rochester, N. Y. Prof. Maesch is resuming his position at Lawrence this fall and is organist and choirmaster at the First Congregational Church of Appleton.

R. D.

Fontainebleau School of Music

FONTAINEBLEAU, FRANCE.—The students who received diplomas at the close of the sixteenth summer school session of the Fontainebleau School of Music are: piano execution: Corinne Frederick, St. Louis; Reginald Bedford, Saskatoon, Sask.; Margaret Roenfeldt, Grand Island, Neb.; Irene Graffuis, Fairmount, W. Va.; Sarah Supplee, Pittsburgh; Vesta Case, Olivet, Mich. Aptitude in piano teaching: Sarane Ives, Milton, Mass.; Lucia Timmons, St. Paul, Minn.; Margaret Roenfeldt, Irene Graffuis, Sarah Supplee, Vesta Case. Voice execution: Otis Holley, Edison Harris, New York. Voice teaching, Prof. A. S. Ebersole, Tiffin, O. Harp execution: Helen Higgins, Columbia, Mo. Pipe organ: Lucile Hammill, St. Louis. Aptitude in solfeggio teaching: Lucia Timmons, Lucile Hammill, Elizabeth Fretz, Columbia, Mo.; Sarah Supplee, J. Donald Robb, New York; William Morrison Eves, Chebeague Island, Me.

Former graduates who returned to the school for more work were: Romeo Arsenault, New York; G. Huntington Byles, New Haven; Margaret Dort Dykes, Flint, Mich.; Prof. Norman Goodbord, Fremont, Neb.; Mae Weeks Hintong, Bangor, Me.; Louise Talma, New York; Elmer Tidmarsh, Schenectady; Nathalie Tuttle, New York; Frances Woodbury, Portland, Me.

The annual election of alumni officers resulted: Mrs. C. A. Brodeur, president; Nathalie Tuttle, first vice-president; Pauline Gold, second vice-president; J. Donald Robb, secretary; Edison Harris, treasurer.

Delaware School of Music

WILMINGTON, DEL.—The Delaware School of Music (authorized by the Curtis Institute of Music, Philadelphia) was established four years ago. The object of the school is to offer those interested in the study of music the high standard of musical education based on the plan of instruction used at the Curtis Institute. The teachers of the school are graduates or artist-students of the Curtis Institute. On the piano faculty are Edna B. Woods, Joseph Levine, Donald Wilcox, Alyce Nichols; voice: Leonard Treash, Fritz Krueger, Cecelia Thompson; violin: Leon Zawisza and Eugene Csircsu; cello: Paul Bergstrom; harp: Marjorie Call; elementary piano and musical kindergarten: Irene B. Nangle; orchestration, clarinet, saxophone: Andrew Luck; trumpet, French horn; John Harmaala; other subjects are also taught, including harmony, composition and theory.

An important part of the equipment of the Delaware School of Music is the Visuola, an instrument described as "The Lighted Way to Piano Playing," which is designed greatly to speed the study of piano. The school presents its pupils in monthly musicales.

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Alice Nichols Resumes Accompanying

Alice Nichols has resumed work in her New York studios after spending the summer in Paris, where she worked on French operas with Felix Leroux, *chef du chant et régisseur de la scène* of the National Opera.

ALICE NICHOLS

Miss Nichols also coached German opera in Munich and Salzburg. Among the artists for whom she has acted as coach or accompanist are: Paul Althouse, Georges Barrère, Vera Covert, Agnes Davis, Edwina Eustis, Edward Johnson, Frederick Jagel, Helen Jepson, Dorothee Manski, Rita Orville, Conrad Thibault and Jeannette Vreeland.

Abram Karol Visits Pacific Coast

Abram Karol, violinist, has returned to the East after spending the summer on the Pacific Coast. He took part in the Carmel Bach Festival in California, playing the Bach concerto in D minor for two violins and orchestra, with Frank Costanzo as the other soloist. He also gave a program at a studio there, including among his numbers La Folia of Corelli and the Mendelssohn concerto. From Carmel Mr. Karol went to Salt Lake City, where he was heard in joint recital with his aunt, Mary Karol Ellis, Philadelphia radio singer, at the Temple Square Hotel, and before various groups at private homes. Mr. Karol spent two days at a ranch in Colorado, and then went on to Denver to fulfill several engagements at musicales.

Aniceta Shea Heard in New England

Aniceta Shea, young American soprano who, as the winner of the Naumburg Foundation Prize, gave a recital in Town Hall, New York, last spring, has had an active summer. She appeared as soloist with the Boston Symphony Orchestra in one of its "pop" concerts, under the direction of Arthur Fiedler, singing the aria Pace, pace, from Verdi's La Forza del Destino. She gave a musicale at the home of Mrs. Nicholas Brown in Newport, R. I., accompanied by Erno Balogh. On September 24, she appeared at Gray Craig, the Newport home of Mr. and Mrs. Michael Van Beuren. After another concert in Fairfield, Conn., on September 26, Miss Shea returned to New York for the season.

Lillian Gustafson Here After Scandinavian Tour

Lillian Gustafson, Swedish-American soprano, has returned from a trip to the Scandinavian countries. While there she sang a recital at the Tivoli, Stockholm, her program comprising numbers by Handel, Beethoven and Bizet, and an American group by Stephen Foster, Kountz and several Negro spirituals. Another recital appearance was at the Koncert Hall, Göteborg. Miss Gustafson also broadcast from Stockholm.

Since coming back to the United States, Miss Gustafson opened her season on October 6 and 7 in Ottawa, Canada. One of these engagements was a radio appearance; the other, as soloist with the Ottawa Pageant Chorus and the Ottawa Symphony Orchestra in Mendelssohn's St. Paul, under the baton of Cyril Rickwood.

Mayme Richardson to Present New York Recital

Mayme Richardson, soprano, is to be presented in recital at Steinway Hall, New York, on October 27. She has chosen numbers in Italian by Handel, Scarlatti and Antonio Lotti; a Schubert group; arias by Verdi and Wagner; an assortment of songs in English and four Negro spirituals arranged by Hall Johnson and H. T. Burleigh. Her accompanist for the occasion is Milne Charnley.

New York Debut Award Offered

The annual gift of a New York début made to a singer and instrumentalist each year by the New York Madrigal Society will be awarded December 3, 1936, by a committee, including Dr. Henry Hadley, Carmela Ponselle, Frank La Forge, Mrs. H. H. A. Beach, Louis Persinger, Olga Samaroff and Lucrezia Bori. The society announces the dates of the final preliminaries October 16, October 28, November 11 and 25 and December 2. Applications can be obtained from the secretary, 817 Steinway Hall, New York.

Jean Dickenson in Radio Programs

Jean Dickenson, coloratura soprano, was for several months on the Hollywood Hotel program, which is broadcast weekly from Hollywood. Since returning to New York, Miss Dickenson is singing each week over WJZ on Wednesday afternoons and Friday evenings. Miss Dickenson is a protégée of Lily Pons, who presented her last spring on the General Electric Hour.

Catalogue of Cadman Music to Be Issued

A complete catalogue of the compositions of Charles Wakefield Cadman is soon to appear in print including all Cadman's works from small pieces for children to several grand operas and symphonic scores. Mr. Cadman began composing in 1904, and since then has placed hundreds of composition on the market.

Pietro Yon's Annual Concert

Pietro Yon, organist, gives his annual New York recital in Carnegie Hall, October 21.

Studio Notes

LILLIAN WIESIKE FLICKINGER

Lillian Wiesike Flickinger, teacher of the science of singing, has returned to New York and established a studio here. She comes East from the Pacific Coast, where she taught in Hollywood.

Mrs. Flickinger has a background of concert and oratorio appearances in Europe and the United States. In 1921 she was a soloist in Beethoven's Ninth Symphony at a command performance before the Crown Princess of Germany. She sang another command performance in 1915 before the King of Saxony. Returning to the United States in 1917, Mrs. Flickinger taught in various cities, including Cincinnati, where she was on the faculty of the Cincinnati Conservatory of Music. Mrs. Flickinger is an exponent of Mme. Schoen-René and also has coached with Coenraad V. Bos, who has been her accompanist in concert. Among Mrs. Flickinger's prominent pupils on the Pacific Coast is Mary Janis. Other pupils include Frank Ellisone and Rosemary Cameron.

BERTA GERSTER-GARDINI

A group of young artists from the Gerster-Gardini School of Singing, New York (of which Berta Gerster-Gardini is director) have been engaged by V. Zodar of Hollywood for a new Viennese operetta. Mr. Zodar came to Mme. Gerster-Gardini's studio, and after hearing the following vocalists, he engaged them all: Verna Carega, Helen Curtiss, Goodrun Ekeland, Tonia Forsyth, Janice Joyce, Lilian Odze, Charles Sorce and Edna Storey.

LA FORGE-BERÚMEN

Frank La Forge and Ernesto Berúmen have returned to New York from vacation and resumed teaching at the La Forge-Berúmen Studios, where they are conducting their usual classes in voice and piano there throughout the winter season. A new series of La Forge-Berúmen musicales will be heard over the Mutual Broadcasting System on Tuesday afternoons beginning October 20. The La Forge Ensemble of solo voices is to be featured with vocal and piano artist-students from these students. The programs continue throughout the winter.

MELANIE GUTTMAN-RICE

Melanie Guttman-Rice of New York, who gives courses in the theory of voice training, is also planning an extensive course in the analysis of the standard German Lied. This course includes the study of the tradition of songs by Schubert, Schumann, Brahms and Hugo Wolf, and is to be given in evening classes, the enrolled members privileged to perform the songs under discussion.

KATE S. CHITTENDEN

Hida Davis, from the Kate S. Chittenden studio, New York, gave a well-attended recital at Town Hall, New York, on September 23. The audience heard and applauded her performance of works beginning with Bach, continuing through modern romanticists and ending with Debussy and Balakireff.

F. W. R.

EMMA A. DAMBMANN,

contralto and teacher. Following the tenets of the "bel canto" method, her qualified pupils have become prominent as church, concert, radio and opera singers. Mme. Dambmann's summer was spent at Shelter Harbor, R. I., followed by a motor tour of Canada. She is now active in her New York studio.

JOHN HAND

John Hand, vocal authority and general director of the New York Light Opera Guild, has arranged to present artist-students from his special fall courses in Scenes from Grand Opera at a Broadway theatre this season. At this performance the singers will be presented under conditions similar to those of a regular performance of opera. The experience is also designed to prepare them for leading rôles in productions by the New York Light Opera Guild. It is stated that Mr. Hand is interested in the development of young American voices of promise.

William Neil, Jr., in Lectures

William Neill, Jr., will give a lecture this month at the Tatlers Club at Niagara Falls and one at the Lafayette Avenue Church in Buffalo.

Addresses Wanted

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Brewer, Ted
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Clancy, Henry
Corder, Reba Dale
Currie, Jean
D'Amico, Nicola
Daniel, Buddy
D'Arnalle, Vernon
De Koven, Seymour
Del Eveille, Baulter
Di Napoli, Guido
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Fink, John
Foote, Blanche
Friberg, Carl
Gardner, Leila Troland
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Gottlieb, Jacques
Grimard, G.
Haggard, Pauline
Hazard, Rose
Heath, Jack
Helmuth, De Roda
Hobart, Marguerite
Hitchock, Myra Sharlow
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Lewis, Nana
Lucky, Ann
Luka, Milo
McCoole, Paul
Marion, Poalo
Marbini, Armand
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Miller, Frederick
Paris, Mario
Perrella, Harry
Radamsky, Sergei
Robinson, Purdon
Ross, Martin
Rubstein, Ariel
Roya, Lotta
Schiapiro, Michel
Shull, Mark
Sutton, Ezilea
Tauritz, Frank
Tell, Sylvia
Tello, Ofelia
Tarrasi, Alberto
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RAYA GARBOUSOVA,
Russian cellist, on her summer vacation. Miss Garbousova began her season in Latvia, Lithuania, on September 21, followed by appearances in Estonia, Sweden (Stockholm, Göteborg and elsewhere), Norway (Oslo and the provinces). She next goes to Czechoslovakia, Roumania and Hungary for engagements. Before leaving for the United States after the middle of December Miss Garbousova is to play in Paris with the Orchestra Lamoureux, presenting a modern concerto of Stan Golestan, Roumanian composer. She also is to play a sonata recital in London with Arthur Rubinstein.

ABBY DeAVIRETT,
piano teacher of Los Angeles and director of the Institute of Music and Fine Arts, Long Beach, Cal., with his summer class of teachers and advanced students. Mrs. Abby DeAvirett, who assisted, is seen in the extreme rear of the picture. Bruce O. Rowan, manager of the institute, is on the right. (Photo by A. T. Brown.)

CANTOR JACOB SCHWARZ of New York (left), and JOHN SMALLMAN, musical director, vocal teacher and coach of Los Angeles, Cal., on the SS Rex. Mr. Smallman visited England, Germany and Italy this past summer to attend the music festivals.

PIETRO YON
and guests at his father's villa after a concert which the organist gave at Verres (Aosta) in the Alps. The church where the event took place is 1,200 years old. It was in celebration of the twenty-fifth anniversary of Monsignor Ottini, pastor. Left to right: Mario Yon, the organist's son, Miss Yon and Miss Ottini, niece of the pastor, Constantino Yon, Bishop E. Coppo, Monsignor Ottini, Pietro Yon and Father Carnevali, director of the Salesian Fathers. Mr. Yon has returned to New York and resumed teaching on September 28.

HAZEL GRIGGS,
pianist, at her concerts for children, Texas Centennial Exposition, Dallas, Tex., last summer. She played works ranging from Mary Howe, through excerpts by Haydn, Schumann and the Americans, Braithwaite, Jewell, Endres, Baird and Pinto.

CORNELIUS VAN VLIET (right)
and Clarence Adler at the latter's home at Lake Minnewaska, where the cellist gave a concert for Mr. Adler's guests. Mr. Van Vliet also played a trio concert with Messrs. Adler and Corigliano.

FERI ROTH,
first violinist of the Roth Quartet, on the Queen Mary. The members of the Quartet were in New York recently, fulfilling concert engagements, making records and broadcasting. They sailed for Europe on October 1, and begin their European tour in London on October 12.

LOUISE JENKINS
in German dress for one of her European and Asiatic costume recitals. These are original in that they include singing, a suggestion of dance movement, bits of travel-talk, telling of native customs of various countries. The recitals often include programs of one nation, or combinations of five countries, presented in native costumes. Last season Miss Jenkins appeared at the Waldorf-Astoria and the Astor in New York as well as at the Hotel Bossert and Academy of Music in Brooklyn. (Photo by Speda.)

MR. and Mrs. JAMES LEVEY
at Selsdon Park, Surrey, England, where they spent part of their summer vacation. Mr. Levey, first violinist of the Hart House String Quartet, returned to Canada in September. The quartet is to fulfill a season of concerts through the United States and Canada this winter. Beginning in April they make a European tour, including two London recitals, several BBC engagements, concerts throughout the British Isles and a tour of Scandinavia and Holland. Their itinerary keeps them abroad until December, 1937.

LUCILLE MEUSEL,
coloratura soprano, was the Violetta in the performance of Traviata with which the San Carlo Opera Company opened its fall season in Chicago at the Auditorium Theatre on October 5. Miss Meusel has sung Violetta and other coloratura and lyric soprano rôles many times, both with the San Carlo and the Chicago Opera companies. (Photo by Maurice Seymour.)

(See Inside Front Cover for Additional News Pictures)

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